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OPERA IN LOS ANGELES ATTRACTS HUGE THRONGS

Beautiful Performance of Samson and Delilah the First Offering—Shrine Auditorium Crowded and Enthusiasm Knows No Bounds—Tosca, Martha, Rigoletto, Trovatore and The Barber Follow, All Presenting Excellent Casts

LOS ANGELES, CAL.—For sheer magnitude and flare of color, the opening night of the Los Angeles Civic Opera Season, at the Shrine Auditorium, could hardly be excelled anywhere. The auditorium, which seats nearly 7,000, was completely filled. The opera was Samson and Delilah. Louise Homer as Delilah was received with constantly increasing enthusiasm as the performance progressed. My Heart at Thy Sweet Voice was sung most beautifully, Mme. Homer receiving many well merited curtain calls. She sang throughout with complete understanding and mastery of the role. Desire Defrere as Abimelech, Georges Baklanoff as the High Priest and Edouard Cotreuil as the Old Hebrew all did excellent work. Even the minor characters sang and acted in a way which added to the perfection of the whole, and the chorus, which was of huge proportion, was noticeable for its vocal expertise. The large ballet did some beautiful dancing. Richard Hageman was general musical director, coming from New York for the purpose. Giacomo Spadoni was chorusmaster and assistant conductor. Desire Defrere was stage director and Theodore Kosloff ballet master. Judge Benjamin F. Bledsoe is still president of the Los Angeles Opera Association; George Leslie Smith, general manager, and Merle Armitage, business executive. Between the acts Judge Bledsoe introduced Otto Kahn, of New York. Mr. Kahn spoke entertainingly for several minutes.

LA TOSCA

Puccini's La Tosca, with a brilliant cast, was the second offering of the Los Angeles Civic Opera Company. Before a full house, an audience hardly secondary to the first night, Rosa Raisa as Tosca was delightful, vocally and histrionically. She gave a splendid performance. Antonio Cortis, as Cavarossi, was particularly fine in Lucevan le Stelle; he has played this part here satisfactorily before, but this evening he showed greater power and a finer finish. Georges Baklanoff's Scarpia, dignified and sinister, was given with considerable originality. The smaller parts were all acceptably taken by Desire Defrere, Lodovico Olivero, Vittorio Trevisan, Adolph Johnson, F. Newsom and a local songstress, Genevieve Chumlea. There were many recalls after each act and much enthusiasm. Mention should be made of the splendid directing of Richard Hageman. The orchestra is of almost symphonic proportions and its work has been much appreciated.

MARTHA

At the third opera, given October 7, Tito Schipa made his first appearance in Martha before an audience which equalled in brilliance the first night throng. The house rocked with applause when he made his entrance. He received ovation after ovation for his work, especially for the M'Appari aria, which had to be repeated. The personal popularity of Schipa and his fine work caused a large share of honors to fall to him. Florence Macbeth, in the name part, made a charming appearance, a gay and mischievous Martha. Vocally she impressed. She received a tremendous ovation with her Last Rose of Summer. Elinor Marlo was an effective Nancy, while Giacomo Rimini proved an entirely pleasing Plunkett. The chorus work was a credit to Spadoni.

RIGOLETTO

At the Saturday matinee the offering was Rigoletto. A chief point of interest was the first appearance here of Luella Melius as Gilda. She disclosed a dazzling brilliant soprano of astonishing flexibility and warmth. Her Caro Nome was repeated in part to satisfy the clamor. Tito Schipa, as the Duke, repeated his former triumphs and had to repeat part of his La Donna e Mobile. Richard Bonelli, baritone, played the name part, although Baklanoff was billed for it. He won an ovation. The three singers, with Pietro Cimini, conductor, received enthusiastic applause and many curtain calls. Katherine Meisle, contralto, as Maddalena, did effective work. The Kosloff ballet added beauty to the performance.

IL TROVATORE

The evening presented another Verdi opera which, like the matinee, drew a packed house. It also introduced another tenor new to the city, Aroldo Lindi, who sang Manrico. His voice is powerful and dramatic and of a decidedly lyric quality. Rosa Raisa was vocally and pictorially a dazzlingly Lenora. Rimini as Count di Luna received merited applause. To Louise Homer, as Azucena, went one of the triumphs of the evening.

LA TRAVIATA

The second week of opera opened brilliantly with Claudio Muzio, Richard Bonelli and Antonio Cortis in La Traviata.

As Violetta, Mme. Muzio's triumph steadily increased and there was an overwhelming demonstration. Bonelli, as the elder Germont, was a favorite; Antonio Cortis, as Alfredo, was vocally compelling. The Kosloff ballet was brilliant.

BARBER OF SEVILLE

The Barber of Seville, October 12, proved attractive. The house was packed with enthusiastic hearers. When it is considered that the Auditorium holds nearly 7,000, it will be seen that a packed house means something. It also means that twice as many people have attended this year as last. Tito Schipa, as Count Almaviva, did some remarkable singing and proved himself a comedian of parts. Luella Melius received a great personal triumph. Vittorio Trevisan as Dr. Bartolo carried off more than his share of the



LUCRETIA GODDARD,

seventeen-year-old Boston soprano from the studio of Mme. Vinello-Johnson, who made her operatic debut October 18 at the Boston Opera House, singing Marguerite in Faust with the San Carlo Opera Company. A huge audience gave her a rousing welcome and rewarded her with a spontaneous ovation at the end of the second act. The exacting critics of the Boston press were unanimous in praise of Miss Goddard's uncommon gifts as vocalist and interpreter. The Transcript pronounced her voice "of singular clarity, of much beauty," adding later in the review that "a personality of rare sweetness and charm colored all her work. The Post stated that she acted "with a clear sense of character, and sang with freedom and with charm," while the critic of the Herald characterized her performance as "a very charming and convincing impersonation."

honors. Rimini, in the role of Figaro, likewise pleased everyone. He was frolicsome both vocally and histrionically. It is seldom that the entire cast is so good that each, when considered individually, seems the high light of the performance; but that was true of this gay opera where everyone partaking seemed to be having the time of his life.

B. L. H.

PERUGIA HAS GREAT MUSICAL CELEBRATION GIVEN IN HONOR OF FRANCISCAN YEAR

King and Mussolini Present—Eucharistic Congress Meets—Many Rare Manuscripts Transcribed for the Celebration

PERUGIA, ITALY.—The beautiful city of Perugia, situated in the heart of green Umbria, whose superb architecture crowns the hills that overlook the country as far as Assisi, witnessed during the month of September one of the most solemn and brilliant festivals of the Franciscan year. Moreover, it had the honor of entertaining both King Victor Emanuel III, who lived in one of the old castles, and Mussolini. Grouped around these heads of state were many other personalities distinguished in aristocratic and political circles. Great numbers of Italian and foreign visitors filled the hotels and private houses for several weeks, thus giving this otherwise sober and silent city a singular appearance of animated festivity.

The other hierarchy, that of the Catholic Church, was also represented by a large number of high dignitaries headed by

NEW YORKERS HEAR THE PHILADELPHIANS IN DARK

Conductor Stokowski Tries Experiment on Manhattanites During First of This Season's Concerts, and Result Proves Excellent—Orchestra Playing Magnificent—Bach and Brahms at Their Best—Audience Is Most Enthusiastic

The annual New York season of the Philadelphia Orchestra began Tuesday evening, October 19, at Carnegie Hall. The first thing that attracted one's attention was a yellow slip, inserted in the program. Here is what it said:

"The conviction has been growing in me that orchestra and conductor should be unseen, so that on the part of the listener more attention will go to the ear and less to the eye. The experiment of an invisible orchestra is for the moment impossible—so I am trying to reach a similar result by reducing the light to the minimum necessary for the artists of the orchestra to see their music and the conductor."

"Music is by its nature remote from the tangible and visible things of life. I am hoping to intensify its mystery and eloquence and beauty."

(Signed) LEOPOLD STOKOWSKI"

When Mr. Stokowski entered to conduct the first item of the program, Bach's Chorale-vorspiel, Wachet auf, Ruft Uns die Stimme, in the splendid orchestral arrangement made by himself, most of the lights in the auditorium went out, the remainder reducing themselves to a fairly negligible quantity. On the stage (on which, following last year's innovation, there were no built-up platforms) each player had his lamp upon his stand in the style of a theater orchestra, and these lights were carefully screened to protect the eyes of the audience. Only one light shone, very dim and yellow at that. It hung directly above the Paderewski-like hair of Mr. Stokowski, since he must be seen by his men. From the audience it gave a startling effect, this aureole, bathed in a bonny sunset glow, projected against the blackness of the stage.

The reduction of light was a distinct relief to the eye, and, incidentally, it focused the attention upon the gyrations of that aureole while it directed the finest performance of the Brahms First Symphony that it has ever been the luck of at least one listener to hear. Superb is the only word that describes it. In the face of such a vital, warm, and electrifying reading, the alleged stodginess of Brahms vanished; "the thickness" of his orchestration becomes clarity itself. Brahms well played is always at least an intellectual adventure, and last Tuesday evening it was an emotional one as well.

And what an orchestra! A young English musician, fresh from London and with wide experience on the Continent, who was hearing it for the first time, said to the writer: "It is the best orchestra in the world today." It undoubtedly is, and one suspects that it is the best orchestra the world has ever heard. Certainly nothing except the Vienna Philharmonic of pre-war days, or Muck's Boston Symphony, has been comparable to it. Technical flaws do not exist, and the tone quality from all choirs is delightful to the ear, all the way from the finest pianissimo to the loudest fortissimo.

But with the Brahms the concert was really finished. After an intermission there came that Fantasy on a Theme of Tallys by Vaughan-Williams, a dull, dull thing after the first three minutes, only made possible by the exquisite tone color of the

string band. Next there was something called The Prophet by someone called Ernest Pingud, who, according to the information on the program, was born in Russia of Swiss parents and is now in Helsingfors as manager of a well known concert bureau. It would be cheap to remark that M. Pingoud, as a composer, is a fine concert bureau man.

(Continued on page 16)

Cardinal La Fontaine, the Patriarch of Venice. They came to sit at the Eucharistic Congress which was responsible for the performance of a remarkable cycle of old sacred music given in the large churches of the city.

This superb feast of song, given principally in the church of Santa Domenico, included works by the great polyphonists of the sixteenth century, such as Josquin des Prés, Orlando di Lasso, Palestrina, Marco Antonio Ingegneri and Tommaso Ludovico da Vittoria. These were followed by the service of the pontifical mass given in the cathedral, at which Palestrina's historic Missa Papae Marcello was used. This terminated the Eucharistic Congress Cycle.

A second and perhaps more important series of sacred concerts was given in the hall of the Royal Italian University

(Continued on page 25)

ART FLOURISHES IN RUSSIA

[The following article has been contributed by an artist of high standing, one well known in America, who has recently returned from his first post-war visit to Russia. His judgment and taste in matters musical can be taken as a criterion.—The Editor.]

On a recent visit to Russia I was astonished by the extraordinarily high level of art in all its branches. In most countries, when there come times of trouble and disturbance, art is one of the first things to suffer. In Russia, however, the reverse seems to have happened. The arts flourish and blossom and are given every support (including financial) by the government.

The performances at the state operas both in Petrograd and Moscow are magnificent—singers of the first water, beautiful voices—even in the minor parts—and orchestras and choruses (can any chorus touch the beauty of a Russian choir?) of the very first rank. What strikes one with great force, too, in Russia is that all the singers seem to be such fine actors. Just as much care seems to be given to the dramatic side of an opera performance as to the musical one. One is immediately impressed by the perfection of the whole; everything has been thought of and rehearsed down to the smallest detail.

I saw a performance of *Aida* produced by Losky (deservedly famous all over Russia) than which I never heard or saw anything finer. The mass scenes especially left one gasping with the magnificence of the stage management and I was especially impressed by the extraordinary talent of groups of supers who took part in them. Being used, in operatic mob scenes, to seeing ordinary extras very much bearded and dressed up and creating no illusion whatever, I inquired who the supers were. I was told that they were the students of the Conservatory of Music opera class. These young people gladly give their services in order to gain stage experience, and the opera houses on the other hand get the advantage of having talented young artists to do their mob work. It struck me as a most excellent arrangement and the results obtained were certainly wonderful.

Russians are great experimenters in the theatrical line. They have one house called the Experimental Theater, subsidized by the Government, which is especially used for the trying out of new ideas.

LOHENGRIN IN NEW DRESS

I saw the result of one of these in a new production of *Lohengrin*. The experiment was the painter's Fedorovsky, one of the highest ranked painters of Russia. His idea was to try to see whether a better illusion could not be achieved

by having a minimum of scenery and, in its place, a maximum of people on the stage. He maintains that even the best scenery makes but a "dead" effect and that masses of people properly handled are much more decorative and give a more complete illusion.

In Lohengrin he tried out this idea and, to my mind, with complete success. The impression when the curtain went up on the first act was stupendous. Of scenery one saw only the sky and a glimpse of the river over which Lohengrin was to come sailing. Right and left, piled up tier upon tier on unseen platforms, stood vast arrays of knights in glittering armor, and behind them again the squires with pennons and bright banners outlined against the sky. There must have been hundreds of people on the large stage, and the effect of vivid sunlight on the glittering armor and brilliantly colored costumes made a medieval picture infinitely richer and more impressive than any scenic background could have done.

In the second act, too, one was conscious only of the gigantic portals of the cathedral on the one side and the stone terrace of Elsa's apartments on the other. The whole center of the stage was built up in one vast flight of broad, rugged steps which, starting almost from the footlights, went right up to the uttermost limits of the enormous stage. The austere simplicity of the decors greatly added to the mystery of the dark opening scene and, later, the wedding procession, as it slowly filed in its hundreds down the vast staircase, was a thing never to be forgotten. One had the impression of unending throngs of people, an apotheosis of mediaeval pomp and splendor. I came away convinced that the painter had the right idea and that in operas where the subject allows, people, properly handled, are the best "scenery" for the theater.

The ballet, too, is still the perfect art that it has always been in Russia, and the ballet schools (state supported) where the dancers are trained from early childhood, are run in exactly the same way as formerly. In this field, too, they have many new "stars," one especially, a girl of just sixteen who is in the first year of her career, is already creating a sensation.

LARGE LIBRARIES

I was also very much impressed by the large music libraries of Petrograd and Moscow. The collection of Oriental manuscripts, Persian, Turkish, early Caucasian, etc., alone must be worth a fortune, to say nothing of the very valuable collections of old instruments both European and Oriental. There is an interesting tale of how one of the librarians acquired a valuable collection of Borodin manu-

A BELLINI LETTER MADE PUBLIC

ROME.—A long, autographed letter from Bellini to his cousin, Christina Guerrera, of Messina, written July 19, 1826, has just been made public through the courtesy of Baron Serena in whose possession it is. The letter is about the success of his first opera, *Bianca e Fernando*, the centenary of which occurs this year. D. P.

NEW BOOK ON MASCAGNI

ROME.—Under the unusual title of *Gospel of a Mascagni*

PRIEST'S TRIPTYCH PERFORMED BEFORE PAPAL ENVOY

Don Refici's St. Francis Almost Too Dramatic—Will be Given in Amsterdam

ASSISI, ITALY.—Don Licinio Refici, priest-composer, who already has two big successes to his credit (Molinari has conducted his *Santa Cecilia* and *Transitus Dante* at the Augusteo), has just had his Triptych performed at Assisi. It was given in the great St. Rufino Cathedral, crowded to its utmost capacity, and before the Papal Envoy, Cardinal Merry del Val, and his suite as well as distinguished political and musical personalities from all over the country.

The poem, by Emidio Mucci, deals with the life of St. Francis of Assisi, and both the words and music imbue the characters with passionate and dramatic qualities not

scripts. He found them up in an attic of some deserted house, scattered over the floor among a whole heap of broken china, boxes and other rubbish. On examination he recognized them as Borodin's writing and full of joy at the discovery he carted them to the Museum where they now form an interesting part of the collection.

INAUGURATION OF THE THEATRE VERDURE IN NICE

Prince Igor and Kitesh Given in Concert Form—Brilliant Audiences Hear Opening Concerts

NICE.—The opening of Count de Miléant's beautiful new open-air theater was a gala event even for Nice. A large and enthusiastic audience listened to a concert performance of Borodin's *Prince Igor*. Despite the lack of scenery costumes and action, inspired readings were given of the different parts by de Gonich (soprano), H. Sadovene (mezzo), Smirnoff (tenor), Popoff (baritone) and Kaydanoff (bass), who were supported by an excellent chorus. The ballet was included and won a particular success. Their charming costumes were designed by Fortunato.

Prince Igor was followed by Rimsky-Korsakoff's *Sacred City of Kitesh*, which was also given in concert form. Soloists of the first rank and an excellent chorus were responsible for a highly artistic performance, while the wonderful acoustics made the words intelligible to everyone present. A storm of applause and cries of "bis" greeted the artists at the end of the third act.

Plans for coming performances including *les Noces Corinthiennes* by Anatole France with music by Henri Büscher, Gluck's *Orpheus*, Boito's *Mefistofele*, Tschaikowsky's *Ein Oegl* and Rimsky-Korsakoff's *Coq d'Or*. S. J.

Opening Week of the Metropolitan Opera

The list of operas for the opening week of the Metropolitan Opera will be as follows: *La Vestale*, Monday (November 1) with Ponselle, Matzenauer, Lauri-Volpi, De Luca, Tullio Serafin; *Die Meistersinger*, Wednesday, with Easton, Telva, Laubenthal, Whitehill, Bender, Schutzenhoff, Artur Bodanzky; *The Jewels of the Madonna*, Thursday, with Jeritza, Martinelli, Bellezza; *Marta*, Friday, with Alda, Bourskaya, Gigli, DeLuca, Serafin; *Faust*, Saturday night, with Mario, Lauri-Volpi, Tibbett, Hasselmans.

The *Magic Flute* will be revived with entirely new scenery by Soudeikine at the Saturday matinee, sung by Mmes. Rethberg, Talley, Editha Fleischer (debut), Telva, and Messrs. Laubenthal, Whitehill, Bender, Schutzenhoff. Bodanzky will conduct.

D. P.

PUCCINI'S CHAPEL TO BE DEDICATED

ROME.—It is expected that the Puccini mortuary chapel in his villa at Torre del Lago will be dedicated on November 29, the second anniversary of his death. D. P.

FOREIGN NEWS IN BRIEF

Paris

ANOTHER AMERICAN ENGAGED FOR FRENCH OPERA

PARIS.—Helen H. Daniel, a young American soprano, has just been engaged for six months at the Strasbourg Opera following two successful appearances with Sir Henry Wood at the Promenade Concerts last month. She will make her French debut in *Tales of Hoffman* and Dame Nellie Melba expects to be present. B.

A MONUMENT TO MASSENET

PARIS.—A monument is being erected in the Luxembourg Gardens to the memory of Massenet. It is a striking portrait, to judge from an advance illustration. Bas-reliefs on the base show episodes from *Le Jongleur de Notre Dame*, *Thais*, *Manon*, *Werther*, and *Don Quixote*. B.

Berlin

NEW OPERA, GERMAN, ITALIAN, AND HUNGARIAN

BERLIN.—Franz Schreker is working on a new opera, *Christophorus*, and has adapted his *Birthday of the Infanta Suite* to a new scenario entitled *Spanish Festival*. Jenö von Hubay has finished a new opera named *The Mask*, with a book by Rudolf Lothar. Leonce and Lena, a comedy by Georg Büchner, author of *Wozzeck*, has been set to music by a young composer named Bernhard Eichhorn. R.

BRUNO WALTER'S DAUGHTER TURNS ACTRESS

BERLIN.—Max Reinhardt has engaged Gretel Walter, second daughter of Bruno Walter, to play leading roles at his Berlin and Vienna theaters. Walter's daughter, Lotte, is pursuing an operatic career in Germany. B.

Vienna

SCHUBERT MEMORIAL TABLET UNVEILED

VIENNA.—A memorial tablet was unveiled on the house where Schubert wrote his only organ composition, in Rathaus Strasse, Baden (a well known summer resort near Vienna). The work is a Fugue which he composed jointly with his friend, Franz Lachner (who later became court conductor) while spending one night at Baden, on June 2, 1828. The memorial tablet was donated by the choral society, *Liederfreunde*, of Baden, and the event was celebrated with a festival concert participated in by the Schubertbund chorus of Vienna.

READJUSTMENT OF VIENNA OPERA SINGERS

VIENNA.—Richard Tauber, tenor, will rejoin the Staatsoper company to replace Carl Aagaard Oestvig who is leaving, together with his wife, Maria Rajdl, the soprano. Berta Kiurina will also return, after many years' absence, but Gertrude Kapnel and Claire Born will divide their time between Vienna, Munich and Dresden, respectively. Richard Schubert, who was falsely reported to have lost his voice in South America, will again be at the Staatsoper, and the contract of Alfred Piccaver, American tenor, has been renewed. The Redoutensaal theater which Strauss adapted as a branch house of the Staatsoper, will remain closed. P. B.

Rome

GIORDANO'S NEW OPERA FINISHED

ROME.—Umberto Giordano has just finished a new comic opera, *Il Re*, which will probably be given at the Scala during the coming season. The book is by Gioachino Forzano. D. P.



DON LICINIO REFICI (center),

whose *Triptych* was just performed with great success in Assisi. With him are Lino Bruna-Rosa, the soprano, and G. Radaelli, the tenor, who sang his work.

DRESDEN'S NEW SEASON MORE INTERESTING THAN THE OLD

Edna Thomas a Big Success—Anne Roselle Popular in Concert—A New and Promising Pianist*

DRESDEN.—The opera repertory continues to display more interesting features than last season. Great enthusiasm was aroused recently by a newly-studied performance of Figaro's *Hochzeit* given with a fine cast. The chief interest centered round the new stage manager, Otto Krauss of Karlsruhe, who did excellent work. Mahnke made the new decorations, and Busch conducted. Altogether it was a performance worthy of Dresden's old days of glory. Claire Born distinguished herself in a refurbished performance of *Faust*, Marguerite being a new role to her, but it is questionable whether the opera itself is worth freshening up.

The Opera artists have been scoring successes on the concert platform as well. Richard Tauber, Dresden's well beloved tenor, Ivar Andrensen, the new bass, Eliza Stünzner, and others have all been heard. But the greatest success was achieved by Anne Roselle who sang herself into favor with some Hungarian folksongs and operatic arias (chiefly Puccini) and received an ovation at the close.

A RECITAL TO REMEMBER

An American singer of remarkable vocal and interpretative attainments, Edna Thomas, created unusual attention with her recital of negro spirituals and street songs of the South. Dore Leeser accompanied in a truly musicianly fashion. Edna Thomas' success was tremendous. A. I.

HOW THE MacDOWELL COLONY HAS GROWN IN EIGHTEEN YEARS

Article II

The Colony at Peterborough aims to give opportunity for work to those who have already proved that they have something of value to give to the artistic life of the country, and also to comparatively unknown artists whose work has been recognized in their own profession as of distinctive promise. The task of the Admissions Committee is a very difficult one. There are hundreds of applicants every year from which they must select the fifty or so who can be accommodated throughout the summer. They must consider, first of all, the importance and value of the work to be done; they must manage to have a just proportion among the different arts and they wish also to give opportunity to every part of the country to develop its best talent. Representatives have come from England, Ireland, France, Germany, Greece, Italy, Sweden, Canada and Porto Rico. Mistakes have been made and will be made again, but they are surprisingly few. It is noticeable that rarely has there been a disappointing result from the comparatively unknown young people who have been admitted on strong recommendation, but without much work-accomplished. Among them have been three Prix de Rome men, a Chalon prize man, a Guggenheim Foundation man, several Pulitzer prize winners, and a considerable number of winners of poetry and drama prizes. The selections are made most impersonally. The applications must be made in due form and two letters must be secured from well known workers in the art represented by the applicant. After that it is a question of room only. The list of those who were accepted this past summer contained a notably high percentage of names of well known creative workers in the field of literature, music, and the fine arts. This list was published in recent issue of the MUSICAL COURIER and need not be repeated here.

It is natural that many misapprehensions should arise about so unique an institution. Much sentimental nonsense has been written about the fostering of genius. Genius, if it be real, asks only that it be given the conditions in which it can work to the best advantages, as a scientist works in a laboratory, an astronomer in an observatory, a surgeon in a hospital, an explorer fitted out with ships. The needs of the artist's workshop are less tangible, but no less expensive and hard to obtain. The MacDowell Colony is a practical attempt to fulfill these needs. It has been phenomenally successful in every way except financially. It began with the knowledge of a devoted wife that failure to secure these conditions spelled tragedy for genius. It has been built up through the understanding of a few devoted men and women. It has its buildings, but it has not yet the endowment necessary to maintain them. The Colony can no more be self-supporting than can a university or the American Academy at Rome, which with its large income gives opportunity to a very few.

This endowment, however, is happily in sight today, though it may be a number of years before the desired amount is raised. But the endowment is on its way in the shape of the Children's Crusade for the Preservation of the Log Cabin Studio and Last Resting Place of Edward MacDowell, which has been inaugurated by the Junior Department of the National Federation of Women's Clubs and the

story of which was related several weeks ago in the MUSICAL COURIER.

In the meantime, the income of the Colony will still remain uncertain, made up as it is of voluntary contributions, dues from annual, sustaining and fellowship memberships, who pay five, ten, twenty-five dollars or more respectively, the small sum paid for board and the proceeds of Mrs. MacDowell's recitals.

Mrs. MacDowell's success as a pianist is quite as remarkable as her ability as a practical manager, but the double burden is exhausting, however gallantly carried. Last winter Mrs. MacDowell filled engagements through the northwest in California, Oklahoma, Texas, Florida, beginning in October and ending in New England in May. She played during the summer at Wianno Club, Cape Cod, at Dublin, N. H., Bennington, Vt., and was scheduled to begin a recital tour in Wisconsin with engagements often four times a week until late spring.

Last year she held master classes in interpretation for six weeks in Los Angeles and Pasadena. The classes outgrew the large studios in which they were held and a hall has been engaged for her return this winter. Oklahoma City and Denver have both asked for classes this winter. Return engagements in Minneapolis, Pittsburgh, St. Louis, Denver, and other large cities have been requested. Some of Mrs. MacDowell's most successful recitals have been in small towns where the greatest effort had to be made to guarantee her fee, but in no case did the guarantors lose and in most cases they made handsome profits.

To hear the MacDowell music played authoritatively is something to remember. But if the strain of financial worry cannot soon be removed it will of course be a memory only.

So much interest has been aroused throughout the country that it has been found expedient to establish a very small Inn as an adjunct to the Colony for the entertainment of guests and of visitors that come from a distance. The necessary remodelling and equipment for the inn are the gift of Mrs. MacDowell. It is interesting that from California, Minnesota, Florida and other far states, wide detours are made to include a visit to the Peterborough Colony.

The Nubanuit Inn has very limited accommodations which must be reserved in advance; the rates are the same as those of other places of equal comfort and beauty in New Hampshire; visitors are always welcome and shown every courtesy and given all information about the various points of interest on the six hundred acres estate of the Association. It is well worth a trip to Peterborough to see an institution of national and international importance, to get in touch with the life of the small community in which many problems of art and life are being solved.

The members of the Colony change from year to year, but the employees remain. The foreman, housekeepers, builders, secretaries and workmen of all kinds vie with each other in length of service, such faithful and efficient service as measures up to the standards set for honest and sincere craftsmanship in the Colony itself.

ERNESTO BERUMEN ENTHUSIASTIC ABOUT SPAIN

Recently Returned from California, Will Give Unique Spanish Program This Season

Ernesto Berumen recently returned from his summer vacation in California, where his associations were of an entirely Spanish character. His impressions of the Spaniards there were the more vivid because shortly prior to this trip Mr. Berumen had been to Spain for the first time in his life. As he was born in Mexico it is only natural that his interest in things Spanish should be as great as it is, and the enthusiasm with which he recounted his travels was truly of a contagious nature. He greeted the interviewer with a "You know I have just returned from California? And before you ask me to I am going to tell you about my trip."

Then he continued: "I love California for many reasons—from its structural standpoint, its interests and its social contacts. I found there all sorts of human beings, something like New York, with the sole difference that there they seem to be looking for happiness in a far more leisurely way. Everything there—the climate, the country, the people—seems to invite one to a life of happiness. No wonder that the Spaniards are partial to that part of the country. I found a great colony of them there. I was treated royally, feted and traveled, and there was nothing I did not see, hear, do or taste. When I say 'taste' I mean the excellent Spanish cooking."

"No doubt your appreciation of Spanish California was enhanced by your recent trip to Spain," the writer asked.

"It was indeed. I had dreamed all my life to get to Spain, for I have traveled over practically all of the Continent, and felt that I had not been fair either to myself, to my ancestors and to the country in having neglected a close contact with it."

"The thing about Spain that particularly interested me was that there are three distinct languages in the country, the Castilian, Catalonian and the Basque. They are distinct in their construction and euphony and that in each section where they are used they form a separate and individual clan, spirit, and pride. Castilian is, of course, the obligatory and official language, but if you go into parts of the country where Catalonian is spoken they address one in that form no matter what one speaks. The only concession they make is when they know that one comes from somewhere outside of Spain."

"Which part of the country did you enjoy most?"

"In Granada I really had a thrill, and the Alhambra by moonlight is undoubtedly one of the most glorious sights there is to be witnessed. It is in perfect preservation. Of course everywhere one sees the Moorish influence in the architecture whether they are important buildings or small ones. Two that particularly stand out in my mind are the Alcazar Palace and the Cordova Mosque. In these the combination of rose, light gold and blue in the most delicate of filigree weave is remarkable, and it is there today, in all its glory of former times. I had the thrill in seeing the Alhambra that

one has when he goes to the Colosseum. I am able to put these two side by side, though they are so different in their construction, probably because the original Spaniards were Romans."

"What were the musical conditions in Spain when you were there?"

"I happened to be there in summer and things were pretty quiet. I did find however, some new and interesting music literature, and particularly a suite for piano describing Moorish Spain. It is quite modern and deals mostly with the southern part of Spain. I found the people of the south most charming, by far the best looking, with very fair skins and blue black hair. They are a mixture of characteristics but with a delightful sense of humor. Spain has many talented musicians, but of course among the most famous are Sarasate, Granados and Albeniz. I believe that Albeniz is the greatest of the composers. His Iberia is a master work and is not played enough. It is built upon very simple folk tunes, thoroughly Spanish with modern harmonies woven around them. It is a most patriotic endeavor, dedicated to the cities of the south. The Triana is a suburb of Seville of Gypsy inhabitants. The Guadalquivir river divides the city, and in one section the mosaic for which Seville and the Gypsies are famed is made. Granada is also of Gypsy character, as is also El Albacín, where the palace of the Gypsies is located and described in the composition. Easter in Seville is another section of Iberia which is delightful and which last season Stokowski orchestrated and gave with the Philadelphia Orchestra."

"Soon I am going to give a concert of entirely Spanish compositions. I expect to give it early in 1927. I have long

TWO NOVELTIES OPEN DUSSELDORF'S ORCHESTRAL SEASON

Walter Gieseking Gives Phenomenal Performance—Ernst Toch's New Concerto a Great Success

DÜSSELDORF.—The first concert of the season by the Düsseldorf Municipal Orchestra brought out only two novelties instead of the promised three. Otakar Ostrcil's sinfonietta being replaced at the last minute by Schumann's D major symphony. The two new works, however, provided sufficient novelty and interest for one evening. Paul Graener's latest work, a Gothic Suite, proved to be well put together but not startling. The composer has done entirely without woodwinds, and apparently tried to get unusual effects by contrasting the brasses with the strings. The result, however, was heavy and somewhat monotonous; nevertheless, the work was received with considerable applause.

ONE OF GERMANY'S LEADING COMPOSERS

Ernst Toch's new piano concerto, on the other hand, confirmed the opinion that this young musician (he is not yet



ERNESTO BERUMEN

been anticipating this concert, for I believe the idea is original. I was so interested in the article the MUSICAL COURIER recently published on Hackneyed Programs, and surely I do believe I am carrying out my aim of giving something new and original of character by offering such a combination of works. I am planning to place on the program, works by De Falla, Turina, Albeniz and Granados, who are really representative composers of Spain. I have managed to choose works that vary in character although the atmosphere is entirely Spanish. Among the particularly interesting is an Intermezzo from the opera, Goyescos, by Granados. Alexander Siloti has just finished a transcription of it for me which is keenly pianistic and brilliant. It is still in manuscript and I believe a novelty to this country. I am all for Spain now; somehow I seem to be inebriated by its spirit, I love its beauty. But, by the way, I find that every country has its greatness; on my way back from California I stopped at Niagara Falls for the first time. Man's creative power is great, but I acknowledge that nature's is greater."

United States Civil Service Examination

The United States Civil Service Commission announces the following open competitive examination:

Applications for orchestra and band leader and instructor must be on file at Washington, D. C. not later than November 9. The examination is to fill vacancies in the Indian Service and in positions requiring similar qualifications.

The entrance salary is \$1,320 a year. After the probationary period required by the civil service act and rules, advancement in pay without material change in duties may be made to higher rates within the pay range for the grade, up to a maximum of \$1,680 a year. Promotion to higher grades may be made in accordance with the civil service rules as vacancies occur. A deduction of \$180 a year for quarters, fuel, and light, will be made from the salaries mentioned above.

The duties of this position require that the appointee shall be able to teach the reed and brass instruments; to teach the violin; to direct the orchestra; to select an instrumentation from the orchestra for forming a band to use during dress parade; and to select a band for forming an orchestra. The appointee must be willing to accommodate himself to the school program, which means that much of the instruction and rehearsals are given in the evenings and early mornings, and he must be subject to any special detail to other work in an emergency.

Competitors will not be required to report for examination at any place, but will be rated on their education, training, and experience.

Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C. or the secretary of the board of U. S. civil-service examiners at the post office or customhouse in any city.

Dr. Vogt Leaves Large Estate

The National Trust Co., Ltd., of Toronto, Canada, is applying for probate of the will of the late Dr. Augustus Stephen Vogt (conductor of the famous Mendelssohn Choir) who died September 17. The estate, which amounts to \$179,419.53, is made up of: cash, \$1,607.63; stocks, \$116,395; bonds, \$30,769.19; mortgages, \$12,236.71; household goods and personal effects, \$2,000; royalties and miscellaneous, \$16,411.

One-fifteenth of the estate is to be divided equally between the brothers and sisters of the deceased, Mrs. Laura Eby of St. Thomas, Mrs. Pauline Christman and Mrs. Clara Ruppel of Elmira, Mrs. Winnie K. Jansen of Galt, and Dr. Oscar H. Vogt of Elmira.

Dr. Vogt's son and daughter, George M. Vogt of Cambridge, Mass., and Mrs. Gretchen Hardy of Toronto, each receive a life interest in the residue, and on their death the capital of their respective shares is to be divided between their children.

(Continued from page 1)

forty) is one of Germany's leading composers. It is the "strictest" piano concerto composed in recent years in the sense that piano and orchestra are equally important. His chamber music treatment of the orchestra is particularly noticeable, and the way in which single instruments are made to accompany the piano in sharp contrast to the usual volume of orchestral tone, often produces extraordinary effects.

Best of all, Toch's distinct virtuosity in orchestration is always combined with a flow of melodic invention. This was particularly brought out in the adagio, which fascinated the hearers with its harsh, long-drawn-out melodic lines.

At the end of the last movement, marked Rondo distinto, there were storms of applause, which were also meant for Hans Weisbach, the conductor, and Walter Gieseking, who played the difficult piano part with a positively phenomenal assurance.

E. T.

CINCINNATI, OHIO

CINCINNATI, OHIO.—Louise Harrison Snodgrass, pianist and accompanist, who is rapidly winning fame as composer, played for Dan Beddoe when he sang her most recently published success, *Star Wishes*, at the musical and dinner



LOUISE HARRISON SNODGRASS
Composer, pianist, accompanist.

given in honor of the opening of the new Steinway Hall in Cincinnati, October 16. Mrs. Snodgrass has been well known in musical circles as concert pianist and accompanist for great artists. In recent years she has found time again to devote to her favorite muse and will be available for concert work and accompanying. The lyric of *Star Wishes* was written by Mrs. George Elliston, a clever Cincinnati newspaper woman, whose poems have found a place in Braithwaite's Anthology for the past few years. The suc-

cess of this charming song, while still in manuscript, was so great that its publication was demanded by musicians everywhere.

The Heermann String Quartet's triumphal tour through five of the great states of the Northwest is another sparkling gem in Cincinnati's musical crown. This group of Cincinnati artists, of the Cincinnati Symphony Orchestra, which includes Emil and Walter Heermann, Ernest Pack and Hermann Goehlich, gave eleven concerts and traveled a distance of more than 4,000 miles. Every appearance was acclaimed by great enthusiasm and return engagements were requested. With each concert the quartet, under the leadership of Emil Heermann, concertmaster of the Cincinnati Symphony Orchestra, aroused a greater interest in this Cincinnati musical organization and its leader, Fritz Reiner, whose phenomenal success in South America this summer was already well known. As this is a Beethoven year, the program included much of his lovely music for string quartets, as well as works by Mozart, Tschaikowsky, Glazounoff and a group of folk music especially arranged for string quartet. In Cincinnati this group of artists will be heard in a series of chamber music concerts at the College of Music, where each one teaches and where the quartet ably carries on to greater heights the traditions established by Theodore Thomas when he presented the first chamber music concerts in Cincinnati at the College of

Mus. Eta Chapter (College of Music of Cincinnati) of Sigma Alpha Iota national musical sorority, has been awarded the silver loving cup granted to the chapter giving the best report for the year's work. Eta Chapter counts among its Chapter honorary patronesses, Florence Austral, and the work of the chapter is guided by Amy Hattersley, under whose direction Eta has made the progress which entitled it to this award.

Frank Van der Stucken, internationally known composer and conductor of orchestral and choral music, has just been made national patron of Delta Omicron musical sorority, his name having been presented by Eta Chapter, located at the College of Music of Cincinnati, whose director he was for many years and whose honorary dean he still is. Dr. Sidney C. Durst, head of the College of Music's composition department, has also been made a national patron of this sorority, which counts such musicians as Werrenrath, Mary Garden, Gabrilowitsch and Percy Grainger among its national patrons. M. D.

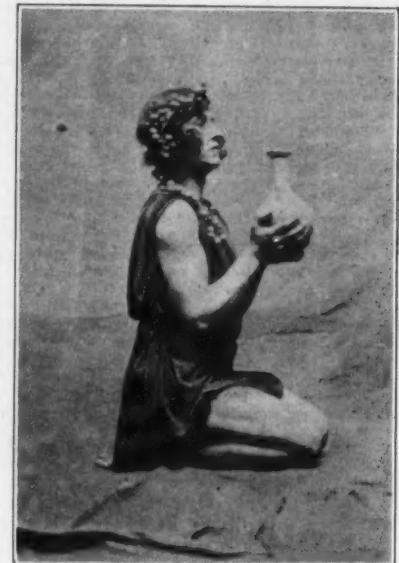
A New Issue of Pro Musica Quarterly

A new issue of the Pro Musica Quarterly has just appeared in a elaborate yellow and red cover. It seems to have grown since last year and now has sixty-eight pages,

a good many of them devoted to advertising. It contains articles by Charles Koechlin, J. Herscher-Clement, Maude V. P. Hazelton, Rene Chalupt, and Michel Quadri. Its editor is Ely Jade, who, in private life is Mrs. E. Robert Schmitz, and the associate editors are Greta Torpadie and Sigmund Klein.

Karl Heinrich Discusses Making of Dancer

Karl Heinrich, of the Kidney-Heinrich Studio of Dancing in Pittsburgh, Pa., has written an interesting article entitled The Making of a Dancer. "In making a dancer," said Mr. Heinrich, "we mean more than the name implies—we mean making an artist. To execute perfectly the technical steps and movements of dancing does not mean that he or she will make a successful dancer. To my mind, the technical devel-



KARL HEINRICH,

premiere dancer and director of the Heinrich Concert Dancers on tour, and director of the Heinrich Normal School of Dance Aris, Pittsburgh, Pa.

opment of a dancer is one thing and expression another. I do not mean to say there is no interrelation between these two generalizations. They are two parts of one whole—just as in the whole world of phenomena interrelation is a fact. In the technical development of a dancer one is face to face with the struggle of remolding the body. Years of scientific thought and experience in ballet training have given us a systematic routine by which the body can be developed into the beautiful thing it was intended to be. We might compare the body with a musical instrument, that is, that this technical training tunes the body and makes it a perfectly tuned instrument, but, as I said before, a perfectly tuned instrument does not always bring forth harmonious melody." In Mr. Heinrich's article he goes into detail in describing the five standard ballet positions of the feet and arms, which are the basis of ballet dancing. He explains some of the simple bar exercises such as eleve, plier, round de jambes, petit battements, grand battements, fouettes, frappes and others. The article also gives some enlightening information about body and arm exercises. In commenting on requisites for success, Mr. Heinrich stated: "Anyone can master the technic of dancing, provided he or she has two qualities—tenacity plus patience. It requires hard and tiresome work to stretch and reshape the body, and it takes bulldog tenacity to stock and make all these movement unconscious. The professional dancer who travels on the stage after having mastered all the technic, ever has to keep practising to keep limber, fit and in shape. When the dancer has finished the grind of making her body a perfectly tuned instrument, she must learn to play that harmonious music that everyone will expect of her, and I do say this is one of the biggest requisites of a dancer. Dancing is an art. It is the perfect co-ordination of movement with melody. One must know rhythm, study music and have a sense of the beautiful to become an accomplished dancer. And above all, one must practise to keep fit and perfect the knowledge that teachers impart... Putting meaning into all movements is what makes a real dancer—an artist. An artist must have a shining personality. The inner faculties must be developed spiritually, and she must be master of her mind, and body; she must know herself and control herself."

Cimini a Favorite on Pacific Coast

Pietro Cimini has been enjoying the same fine success with the San Francisco Opera Company that was his as conductor of the Chicago Civic Opera. This was Conductor Cimini's second season with the San Francisco Opera, and public and press alike acclaimed him. Recently he has conducted performances of the Barber of Seville with Schipa, Macbeth, Bonelli and Journe; Samson and Dalila, with Louise Homer and Journe; Rigoletto, with Luella Melius and Tito Schipa, and a revival of Fra Diavolo, and Lucia.

At the close of the San Francisco season Cimini returned to Los Angeles, where he now makes his home and where he will appear as guest conductor with the Los Angeles Opera Company. Since locating in Los Angeles, Maestro Cimini has opened a studio, where he coaches large classes for the opera stage and in orchestra conducting.

Change in Utica Conservatory Faculty

Anthony Stankowitch, an American teacher and pianist, has been engaged as a member of the faculty of the Utica Conservatory of Music, filling the vacancy made by the withdrawal from the school of Cecil Davis. Mr. Stankowitch has many press notices and testimonials testifying to his ability as an artist and teacher.



"A voice of great charm, a method which is highly musical."—Chicago Daily News.

Frederick Gunster.
TENOR

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CONDUCTOR

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Ravinia Park Opera Co. Fairmont Park Symphony
Society American Singers Los Angeles Grand Opera Co.

as VOCAL COACH

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as ACCOMPANIST

As a pianist Mr. Hageman has enjoyed the reputation of being associated with and accompanying the following artists: Frances Alda, Lucretia Bori, Sophie Braslau, Inez Barbour, Anna Case, Julia Clausen, Emmy Destine, Lois Ewell, Olive Fremstad, Geraldine Farrar, Amelita Galli, Lucy Gates, Thelma Given, Jeanne Gordon, Mabel Garrison, Louise Homer, Frieda Hempel, Mary Kent, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Ruth Miller, Lydia Moscheles, Claudia Musio, Nina Morgan, Jane Oscar, Marie Rapold, Leonora Soukalsky, Maria Sembrano, Ethel Smyrna, Van Dresen, Pasquale Amato, Lucca Botta, Giulio Crimi, Raffaele Diaz, Mischa Elman, William Wade Hinshaw, Orville Harrold, Herman Jadlowker, Pablo Casals, Jan Kubelik, Fritz Kreisler, Morgan Knighton, Riccardo Martin, Jose Martone, Giovanni Martinelli, Alberto Spalding, Antonio Scotti, Efrem Zimbalist, and Renato Zanelli, etc.

When in Mr. Hageman's opinion the talent and ability of a student artist merits it, he will make every effort to assist them in securing engagements through his contact with the numerous operatic organizations and concert managers without infringing in any way upon the rights of managers and agencies.

(SPECIAL TEACHERS' COURSE)

Photo by G. Maillard Kesslers

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SAN ANTONIO, TEX.

SAN ANTONIO, TEX.—The San Antonio All-Star Artist Series of which Nat M. Washer is President; Morris Stern, vice president and Edith M. Resch, secretary, treasurer and manager, entertained at luncheon in honor of A. M. Oberfelder of Denver, Col., booking manager of the series. The guests included leading musicians of the city. Mr. Washer introduced Mr. Oberfelder who gave an interesting and instructive talk on the various artists who will appear. They are: Claudia Muzio; Mario Chamlee and Ruth Miller in joint recital; Albert Spalding; Reinhard Werrenrath; Russian National Symphonic Choir, Basile Kibalchich, director; Dusolina Giannini and Mischa Levitzki in joint recital; Rosa Ponselle; and the Chicago Grand Opera Trio with Frank St. Ledger.

Mary Stuart Edwards, soprano, with Mrs. Eugene Staffel at the piano, sang a delightful group of songs at the formal opening and fall fashion revue of the D. F. Peyton Company.

The harmony class of Alois Braun gave a program of original compositions and improvisations. Those who appeared were Grace Dodson, Mrs. E. Edwards, Lorena Dodson, Sylvia Ostrow and Camilla Caffarelli. Miss Ostrow was the recipient of the Beethoven pin in the piano class.

Ethel Crider, mezzo-soprano, was guest soloist with St. Mark's Vested Choir, Oscar J. Fox, choir director, and Jesse Raymond at the organ.

Don Felice and the Palace Orchestra; Kirk Frederick and the Aztec Orchestra; Sam Ezall and the Majestic Orchestra; Pete Avelar and the Princess Orchestra; acts from the presentations in the motion picture theaters and the en-

tire Majestic bill; personal appearances by the stars of the Famous Players-Lasky Corporation, now on location in San Antonio; numbers on the pipe organ by Hugh McAmis, municipal organist, presented a mammoth benefit in the Auditorium for the Florida sufferers. All performers, musicians and stage hands contributed their services without remuneration.

Helen Smith, member of the faculty of Bush Conservatory in Chicago, recently appeared in a presentation at the Palace Theater. Her clear, rich voice was heard to fine advantage in songs of the South, which were preceded with Southern melodies by the Palace Orchestra, Don Felice, conductor.

Olga Gulledge, who spent the summer in San Antonio, endearing herself through her personality and arrangements of Negro folk-songs, has returned to New York to resume her work as accompanist for well known singers.

Work has been received that Mary James, young pianist of San Antonio, has been awarded a scholarship at the Cincinnati Conservatory of Music. This is her second year at the Conservatory. Prior to that she was a pupil of Walter Dunham of this city. S. W.

Constance Wardle Soon on Tour

The press records of last year incidental to a tour through California, Nebraska, Tennessee, Georgia, Kentucky, Florida, Philadelphia (twice) and Springfield, Mass., indicate the standing and success of Constance Wardle, whose big, telling soprano voice has obtained most favorable comments.

UNCLAIMED LETTERS

The MUSICAL COURIER is holding letters addressed to the following persons. Any information concerning their whereabouts will be appreciated.

Princess Atalie	Thaddeus Loboyko
Florence Chambers	Wm. B. Peters
Charles Dalmore	Alfred Price Quinn
Hercules Giannato	Elizabeth Santagano
Mrs. Frederick Heller	B. Sykora
Helene Kanders	H. E. Woodruff

At a concert of the Philadelphia Orpheus Club last season the Public Ledger of February 18, 1926, said: "Miss Wardle has a beautiful voice of excellent range, which she uses with great skill;" and the Springfield Daily News of December 2, 1925, stated: "She has a charming voice with plenty of power and range, and proved a favorite with the audience at once."

Miss Wardle appeared at the Newark Festival in Elijah, May 7, with Arthur Middleton in the title role; Philadelphia Mendelssohn Club, April 29, and a recital in Catskill, April 12. She is also booked solidly from November 22 to December 18, appearing in Hartford, Scranton, Reading, Youngstown, Akron, Toledo, etc., with another tour booked in January and February, singing in Springfield, Indianapolis, Louisville, Nashville, Birmingham, Atlanta, Jacksonville, etc.

STUART MASON

Composer — Conductor

A RECORD OF ACHIEVEMENT

As Conductor of the People's Symphony Orchestra, Boston

To hear yesterday through Weber's Overture to "Euryanthe," the Fifth Symphony of Beethoven and the second Roumanian Rhapsody of Mr. Enesco was to hear all three read with unfailing intelligence and sensibility; and all three read with a discriminating regard for intrinsic substance and characteristic voice. . . . How well Mr. Mason chose and measured the tone for the "mysterious" episode in Weber's Overture; how skilfully he beat up the Finale; how clear, just and many-voiced sounded Beethoven's Symphony from his hands; how effective he made Mr. Enesco's stark melodies and vivid rhythms. . . . —H. T. P., *Boston Transcript*.

The People's Orchestra under Mr. Mason, has learned many things. The ability to sing a melody both expressively and with musical beauty is a new accomplishment. So is the power to give a melody its proper plasticity. To attain forcefulness in loud passages without harshness of tone is a fine feature that must have cost much work. So as the orchestra stands today, Mr. Mason could make it do justice to his delightful reading of the symphony. He hears this music romantically, poetically, but with never a hint of rant or extravagance. . . . Every bar of the andante—andante it moved, if you please, not adagio—he made every bar sing as it should. . . . The orchestra accompanied Miss Lewis with skill and taste. In Tschalkowsky's "Romeo and Juliet" they achieved a fine sonority. . . . The audience was large and enthusiastic.—R. R. G., *Boston Herald*.

Mr. Mason and the orchestra can congratulate themselves on the conspicuous artistic success of their share of yesterday's concert. Never has the People's Symphony sounded so well as it did in the allegro of Schubert's symphony. Never has it played with a rhythm at once spirited and flexible, as it did in Rimsky's "Spanish Caprice". . . . It has always been obvious that he (Mr. Mason) is a

thoroughly sound musician, with a broad and sane musical training. His subtle taste and sensitive feeling for melody and rhythm have always endeared his conducting to those who set a high price on refinement. . . . What one relished most of all was Mr. Mason's fine sense of total values which enabled him to show off the admirable qualities of his orchestra.—P. R., *Boston Globe*.

Stuart Mason's sound musicianship was again in evidence, and his choice of numbers served to emphasize the fine capabilities of the orchestra, which has improved to a marked degree during the past months under his baton. The playing in the overture and caprice was particularly brilliant.—*Christian Science Monitor*.

A sound musician with a fine sense of orchestral values.—Warren Storey Smith, *Boston Post*.

The purely orchestral numbers of the program included the ever welcome Unfinished Symphony of Schubert, played in accordance with the lofty standards to which Stuart Mason has raised this orchestra—indeed, the performance would have reflected credit on any orchestra and any leader. Songful warmth also marked the performance of Tschalkowsky's Romeo and Juliet, which was played with admirable tonal balance and euphony. . . . The audience was deservedly enthusiastic, recalling the conductor many times. More than a word of praise is due Stuart Mason for the present high estate of the People's Symphony Orchestra. . . . As a conductor, Mr. Mason has proven himself a discriminating musician of fine intellectual insight, and a versatile interpreter of subtle poetic feeling. Invariably, moreover, his readings are stamped by a sure sense of design and by unfailing taste. The progress of this orchestra under Mr. Mason's direction augurs well for the seasons to come.—J. C., *Musical Courier*.

As Composer

He knows the value of clearness, simplicity, directness, logical sequence. His orchestral scores are never gaudy; his music has demi-tints as well as exquisite colors.—PHILIP HALE.

This composer has a very keen and exotic sense of color. We think the fantastic color and design of this score delightful. It shows, too, Mr. Mason's admirable technical grounding in his art, his instinct for orchestral timbres.—OLIN DOWNES.

The musical ideas are as original as they are fanciful, gay or tender; and their treatment is exceptionally skillful.—L. A. S., *Christian Science Monitor*.

He has produced a wholly new style of American composition akin to Ravel's "Le Tombeau de Couperin" and Strauss' "Le Bourgeois Gentilhomme"—P. R., *Boston Globe*.

Address all communications in care of the

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FRED PATTON IN OPERA, CONCERT AND ORATORIO

Fred Patton always has been a busy singer in the concert and oratorio fields and now that he has taken up opera in a serious manner, his services are more widely in demand than ever before. His 1926 operatic appearances already number twenty-five, in addition to his concert and oratorio performances. Four of the leading American opera companies have taken advantage of his services this year. In January, he appeared in Samson and Delilah with the Washington (D. C.) Opera Company as the High Priest with Louise Homer and Paul Althouse. As is well known, he completed an eight weeks' season during the past summer with the Cincinnati Zoo Opera Company in Cincinnati, singing Wolfram in Tannhäuser (German) six times, Plunket in Martha (Italian) six times, Mephistopheles in Faust (French) three times, and Telramund in Lohengrin (German), Escamillo in Carmen (French) and Amonasro in Aida (Italian) twice each.

After the Cincinnati season, Patton went with his family to Vermont for a three weeks' rest, and on his return was engaged as guest artist with the San Carlo Opera Company at the Century Theater in New York for a performance as Sharpless in Madame Butterfly. His success with the press and public was instantaneous, and immediately he was announced for a second performance with the same company for October 1. Unfortunately, this conflicted with the opening concert of his fall season in Brooklyn, and he was unable to sing the second performance.

In 1925 Fred Patton appeared five times with the Philadelphia Civic Opera Company, and has been reengaged for the coming season as the Landgraf in Tannhäuser, the King in Lohengrin, Ramphis in Aida and Ferrando in Il Trovatore.

In this connection it is interesting to note that the range and quality of Patton's voice which have made him so valuable for both bass and baritone roles in the oratorio field have been again recognized in opera. Thus, Cincinnati engaged him as Telramund in Lohengrin while Philadelphia wants him as the King. In Cincinnati he scored an outstanding success as Wolfram in Tannhäuser, but is to sing the Landgraf in Philadelphia. A sensation as Amon-



FRED PATTON

asro in Cincinnati, he is reengaged as Ramphis by Philadelphia. Patton is thus a shining example of an American singer who is "seeing operatic America first," acquiring an extensive repertory and routine in leading roles with first class operatic organizations, and at the same time filling the many important concert and oratorio engagements which come to him each season.

The season of 1926-27 brings many important engagements and reengagements to Fred Patton. He has been reengaged for three appearances with the New York Symphony Orchestra, singing Hunding in the concert version of Wagner's Die Walküre with Elsa Alsen and Rudolph Laubenthal. These three concerts will bring the total of Patton's appearances under the baton of Walter Damrosch to twenty-three. In December he will appear for the third consecutive season as soloist in Handel's Messiah with the Detroit Symphony Orchestra and choir under the direction of Ossip Gabrilowitsch. Two days later he will sing the same work with the Pittsburgh Mendelssohn Choir, a re-

engagement from last season, and his third appearance with this notable choral organization. He also will make his third appearance before the Buffalo Club.

It is a rather strange fact that nearly all of Fred Patton's concert engagements have been in the East. During the seven years of his professional career, only five engagements have been sung west of the Mississippi. His debut on the Coast will be made on December 19, and as he is to fulfil engagements en route, his popularity throughout the United States is assured.

Patton also has been reengaged for the Cincinnati May Festival in 1927. This in itself is a tribute to the sensational success he scored at the 1925 Festival, but more remarkable is the astonishing record of thirty-eight concert, oratorio and operatic performances in Cincinnati alone during the fifteen months since the last festival. To accomplish this record, Patton has had to return to Cincinnati six times, since his debut there at the last May Festival.

In addition to his many activities in opera, concert and oratorio, Patton still occupies one of New York's most coveted solo bass church positions. He will start on his ninth year at the Fifth Avenue Presbyterian Church on November 1.

Robert Braun a Versatile Musician

Robert Braun began his musical studies at the age of five, at which time he had violin lessons, later taking up piano and some of the wind instruments. As a boy he was interested in organizing amateur bands and orchestras. During

pear before an audience, thereby eliminating stage fright from the start.

Mr. Braun's musical activities not only include his duties as director of the Braun School of Music, but he also supervises the radio broadcasting of musical programs through WJZ and also appears in concert. "One of the really difficult tasks that faces me in the conduct of my varied ac-



© Backrach

ROBERT BRAUN

tivities, is to adjust myself at a moment's notice to the role of the concert pianist. As a rule teacher-pianists divide their seasons into two parts. They permit no interference of the one interest with the other. I have never, through force of circumstances, been able so to divide my time, and therefore am obliged to hasten from one form of activity to the other without ever enjoying a preparatory period. Some pianists, however, have the happy faculty of being able to do their best work when called upon suddenly to appear before an audience. An outstanding example of this type is Leopold Godowsky, who can play at a moment's notice without the slightest emotional ruffle. My long and intimate association with him in recent years has undoubtedly influenced me in attaining a certain degree of facility along these lines. But again, the most difficult part of all is to return fresh from one or more concerts and adjust my energies to matters of school administration, to the business details of school management, to the composition of newspaper advertisements, holding teachers' conferences opening new branches of the school, interviewing parents of the pupils and, last but not least, my own private teaching."

New Series Under Mannes at Greenwich

Following the success of the concerts introduced into Greenwich (Conn.) last season under the auspices of the art department of the Woman's Club and given by a small orchestra under David Mannes, the series of three is to be repeated, with an enlarged orchestra and a larger auditorium this year. Mr. Mannes is planning three unusually interesting concerts for Greenwich, the first to be an all-Wagner program for which an orchestra of forty New York Symphony players has been engaged. The second program will be of dance music, ranging from old classics, through national folk dances, to a Gershwin two-step. For the third concert, Mr. Mannes is preparing an operatic and pictorial program. The dates for the concerts, to be given on Wednesday afternoon, are November 17, December 15, January 19. The chairman of the concert committee is Mrs. Walter Taylor. Mrs. E. Norman Scott is chairman of the art department of the club. This year the concerts are to be given in the High School.

La Forge-Berumen Studios

Marie Houston, soprano, recently returned from a successful tour of the New England States and the East, giving thirty-five concerts being highly complimented by the press.

Gretchen Alt Peter, soprano, and Gil Valeriano, tenor, gave a recital at the Educational Alliance, New York, on October 10. Frank La Forge, their teacher, presided at the piano. Mr. Valeriano is a young Spaniard who has taken his place in the musical world. He was in good voice Sunday evening and sang with ease and a fine liquid tone. His voice has a most appealing quality and immediately captivated his audience. Mr. Valeriano sang numerous encores. Miss Alt Peter, well-known in and around New York, sang two groups demonstrating delightful artistry and a beautiful voice intelligently and effectively used.

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WILLIAM J. REICHARD HAS UNIQUE CAREER

William J. Reichard, Jr., of Reading, Pa., is an excellent example of what can be accomplished despite physical handicaps. When only two years of age, he had an accident which resulted in the loss of his legs, but he still believes



WILLIAM J. REICHARD

himself lucky, stating that he always has had friends. He is self-educated, and among other things has learned to operate his own motor car. This he does by the use of rods run from the foot pedals to a shaft, the shaft being operated by two hand levers that set in operation the foot brake or reverse pedal. Another hand-operated lever throws the car into high or low gear as needed. That Mr. Reichard is progressive is evident from the fact that he also was the first person in Reading to possess an airplane, having purchased one in 1919, and for one year he, with R. P. Ellis as pilot, were engaged in carrying passengers. Intensely interested in aeronautics, Mr. Reichard experimented with kites with great success, being able to put up a kite while sitting in a stationary cart with the greatest ease. In 1916 he attended the opening exercises of the Philadelphia School of Aviation and while there was offered the post of assist-

ant to Walter E. Johnson, the chief instructor. Later he became a member of the Aerial League of America, and in 1919 was elected a member of the Air Service Institute of the United States. Mr. Reichard is a strong advocate of erecting a landing field in Reading for airplanes.

Mr. Reichard's activities as a wage earner have included making file brushes at home, writing scenarios and managing various musical, theatrical and other attractions. At present he is managing dance orchestras; Monde, the piano accordeonist, who has won a wide reputation in vaudeville; George De Hart and the De Hart Concert Band, the Dorwin Trio, Catharine Behney, dancer, and many other attractions. It is one of his ambitions to have charge of a circuit of theaters, booking the artists. Mr. Reichard is known for his ability to sell where others have failed and also to create work.

Jelly D'Aranyi Praised as Violinist

Not so many years ago a Hungarian child appeared as a prodigy at a charity concert in Budapest. Although but six years of age she had gained unusual facility as a pianist, while her sister displayed talent as a violinist. Two years later, the elder sister had so far progressed that it was decided she should study with a famous master. When this master happened by chance to catch sight of the little pianist's hands, he was struck by their extraordinary shape and immediately stated that she ought to be taught the violin. He was so emphatic that it was agreed that the elder sister should give her one month's lessons as an experiment. This experiment produced such remarkable results that the services of a famous master were secured. The name of the young violinist was Jelly d'Aranyi, and the master secured for her was Jeno Hubay. It is a curious coincidence that this remarkable girl should have been the grand niece of Joseph Joachim. Certainly some vital spark has vouchsafed her virile art, and she undoubtedly has inherited that faculty of quiet dignity and sweet simplicity which characterized the playing of her grand-uncle.

Jelly first appeared in public as a violinist in Vienna at the age of thirteen, when she met with an immediate success. She subsequently toured Austria, Italy, France and Germany, and in 1913 took up her residence in London. Since then, she has appeared before most of the crowned heads in Europe, playing at the Promenade concerts two years ago before the King and Queen, and more recently before the Queen of Spain, who presented her with a diamond and ruby brooch. Numerous composers have written special works for her, Vaughan Williams his violin concerto, Ravel his Tzigane and Bela Bartok two sonatas, to mention but a few.

When the violinist comes to America there is little doubt but that she will be acclaimed here as she already has been in Europe. She is one of the least affected and unassuming personalities it is possible to meet, and this may be one of the reasons why she plays with such intimate feeling and sincere understanding. Miss d'Aranyi endeavors to get at the heart of the work she interprets and to express with loving care the composer's thoughts and feelings.



Photo by Lenare

JELLY D'ARANYI

Fine Concert Course for Erie, Pa.

Eugene A. Haesener has arranged an excellent series of attractions for the Erie Concert Course. The six artistic events include appearances by Richard Crooks, tenor; Kathryn Meisle, contralto; Marie Miller, harpist; Joseph Szigeti, violinist; the Lenox String Quartet; the De Reszke Singers and Elly Ney, pianist. Schumann-Heink and the Dayton Westminster Choir also will be presented in Erie under the management of Mr. Haesener.

Deane Dossert Artist-Pupil in Iolanthe

Owing to the illness of Miss Bennett, and the consequent change in the cast of Iolanthe, Ruth Marion has been singing the role of Celia for over a week with great success. Charming and dainty, she looks an attractive little fairy, and sang the role with delightful freedom and purity of tone. Miss Marion is a pupil of Mme. Dossert.

Concert Attractions for Worcester, Mass.

Fanny Hair's splendid series of concerts in Worcester, Mass., this season includes appearances by Max Rosen, violinist; Cobina Wright, soprano; the Tollesen Trio, Margery Maxwell, of the Chicago Opera, and Richard Buhlig,

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ACROSS THE COUNTRY

Boston, Mass. (See letter on another page).

Burbank, Cal.—An interesting program was given by the Burbank Symphony Orchestra, of which Zarh Myron Bickford is conductor, at the Edison Auditorium on September 28. Assisting artists were Vadah Olcott Bickford, guitarist; Almena Bullock, soprano; Frederic Clint, violinist; Ralph Foy, cornetist, and the Bickford String Quartet. The Auditorium was filled to capacity and the reception given to the orchestra and the conductor was most enthusiastic. The results which Conductor Bickford has obtained in a few months are quite remarkable, since many of the players (which number about forty), were without previous orchestral experience, yet the precision of attack and general attention to nuance and detail proved both the ability of the director as a drill master and the cooperation of the members of the orchestra. A series of concerts is planned for this season, at which some of the more popular symphonies will be given.

Chicago, Ill. (See letter on another page).

Cincinnati, Ohio (See letter on another page).

Selma, Ala.—An hour of music was given at the studio of Mrs. W. H. Striplin. Nell Smoot, Dan O'Rourke, Helen Twilley, C. C. Courly, Mary Logen, and Liela Green, pianist, assisted by Clara Melborne, soprano, participated. Thirty invited guests acclaimed the interpretive and technical ability of each performer.

Mary Odam, of the Alonso Meek Studio, gave a delightful program before a number of friends, prior to entering the Cincinnati Conservatory of Music for further study.

Lucy Cawthon has opened a studio for ballet and character dances. Miss Cawthon has spent the past four years in New York under Kosloff, Dennis, Shawn and Wayburn and is of the recent company of No, No, Nanette.

September 29, the first business meeting of Selma Music Study Club was held in St. Paul's Parish House.

October 2, Cyrena Van Gordon opened the first concert of the New Civic Music Association, which has a membership of 500.

After singing at the State Writers' Conclave, held at Montevallo, Ala., Mrs. Striplin returned to a busy season of studio work. A class in stage deportment will be inaugurated in her studio.

Lois Mosley, soprano, and Clara Melborne, soprano, have both been engaged as soloists for the First Baptist and First Presbyterian churches respectively, from the class of Mrs. Striplin's voice students.

Winston Lamar gave a lovely program at the studio of her teacher, Anne Bender, pianist, prior to leaving for Smith College in the East. She proved a great credit both to herself and to her splendid instructor.

W. H. S.

San Francisco, Cal. (See Music on the Pacific Slope).

Tallahassee, Fla.—Ella Scoble Opperman, dean of the School of Music of Florida State College for Women, has planned an attractive series of concerts by visiting artists and the members of the music faculty. This series was opened by a Vesper Organ Recital on October 3 in the College Auditorium, given by Margaret Dow, A. A. G. O. Miss Dow has joined the music faculty this season as assistant professor of theory and organ and is planning an interesting series of programs for the year.

O.

Wichita, Kans.—Marion Talley sang here to a completely sold-out house at the Forum. Needless to say she was received most enthusiastically. C. M. Casey managed her Wichita appearance.

The Mason-Hamlin Studios, F. C. Owensburg, manager, were formally opened recently. The studios, containing Mason-Hamlin pianos, occasional furniture and beautifully selected art pieces, are impressing Wichita music lovers favorably. Frederick Dixon, American pianist of New York, was the artist for the opening. At the informal reception and studio tea, he was ably assisted by several Wichita vocalists. All accompaniments for songs were furnished by the Ampico.

Barton Bachmann, pianist of the faculty of the Three Arts Conservatory, played a recital at the High School Auditorium. One of his own compositions, *Pastel Study* (*Like Water Running*), was featured on the program.

C. E. S.

Flonzaley Quartet to Play New Work

The program for the first subscription concert of the Flonzaley Quartet will include a composition by a young Spaniard, Ernesto Halffter. The work is in manuscript and will be heard for the first time in this country.

Halffter belongs to the younger school of Spanish composers. He was born in Madrid in 1905, studied the piano

and composed in a small way until Salazar discovered him and advised him to give his time to composition. For a while Halffter studied with Salazar, and then upon the latter's advice, he continued his studies with Manuel de Falla.

Although still very young Halffter has produced a great deal. He already has to his credit two symphonic sketches, two Portraits for orchestra, a Sinfonietta for small orchestra, a quartet in D minor (1923) a sonata, Fantasy for quartet, Preludes Romantiques for four violins, three sonatas for piano, a comic opera in one act, besides a number of songs.

Preceding the regular program, the Flonzaley Quartet will play on this occasion the lento movement from Beethoven's F major, op. 135, in memory of Franz Kneisel and Louis Svecenski, whose passing away is mourned by the musical world.

Ralph Angell an "Able Accompanist"

The St. Louis Post Dispatch referred to Ralph Angell, after one of the usual displays of his ability in the art of accompanying, as an "able accompanist." Another daily, The Raleigh (N. C.) Times, stated that "at the piano Ralph Angell gave as perfect an accompaniment as any singer need desire, although it was his first appearance with Anna Case. He played with a sympathy and accord that was

times, and in her solos and recitatives, she displayed the complete gamut of tone, from the softest sob to the full grandeur of her voice. As an actress she is supreme. She could act her part without a sound, and it would be the highest art. The house should have been crowded to the doors last night to hear that diva. Without doubt she is soon to become recognized in America as one of the greatest coloraturas in grand opera."

Mme. Caselotti is a pupil of Guido Caselotti, formerly of New York and now with studios in Los Angeles.

Lyford Comments on Paris Music

Ralph Lyford, noted American composer and conductor, writes as follows from Paris.

"After a rather roundabout tour of Scotland and England I have finally reached Paris, which I expect to make my headquarters for some time. You will be interested to know that I am going to see *Pelleas and Melisande* tonight at the Opera Comique. There is nothing surprising in that, but Mary Garden is reappearing in a role which she created more than twenty years ago, and with her are appearing Hector Dufranne, Calve, and others of the original cast, with Andre Messager at the helm. The Opera Comique Company is at present about as bad as it can be, but this particular performance, except for the orchestra and scenery, is by an outside group of artists, all of whom may still have something worthwhile to say.

"I have already seen several performances both there and at the Grand Opera, and although the latter is much superior, it at best cannot compare with the Metropolitan or Chicago companies. The conductors, with the exception of Ruhmlan (who is getting aged) seem to be perfunctory, uninspired and dull. Most of the singers are off key (mostly flat) while the chorus (both in volume and quality) is most unsatisfactory. The ballet is old-fashioned at the Grand Opera and acts like a necessary evil. Many of the leading singers, especially the women and tenors, seem to have little idea of schooled voice production, exhibiting veritable museums of false production, mixed with barks and nasal yelling. Often the prima donnas suggest the amateurish and 'paying' debutante. The public, famous for its cosmopolitan character and artistic discretion, is really far less versed in the fine points of theatrical art than our 'ignorant' American public. I see no difference between the local public and the howling Italian galleries who overlook a thousand crudities if only the singer steps down stage, flings his fat hands to the heavens, and bawls out a long sustained 'skyscraper' at the end of his 'stunt.'

"And yet tell us that we Americans must be 'educated.' That is a potent phrase used by foreigners who are looking for a good job."

Successful Vita Pupils

Among the pupils of Arturo Vita at the Boston Conservatory and in his private New York studio there are many who are distinguishing themselves. The soprano, Zara Lyvel, and the tenor, Graziano Lauro, who recently sang *La Boheme* at the Brooklyn Academy of Music and in Pagliacci in New Haven, proved themselves artists with splendid voices which they used with skill, proving the excellence of their instruction. The soprano, Clara Shear, after her success with the Chicago Opera during the past season, has renewed her contract with that company for the coming winter. Miss Verbin has recently returned to America after having sung in some of the largest cities of Italy in *La Boheme*, *Traviata*, *Faust*, *La Cena delle Beffe* and *Fedora*. Mr. Vita, who has his studio at Carnegie Hall, has just moved to studios 803-4.

Boghetti Pays Tribute to Mrs. Mount

The following tribute to the ability of Mary Miller Mount comes from Giuseppe Boghetti, the well known vocal pedagogue of New York and Philadelphia:

Philadelphia, September 11, 1926.

My dear Mrs. Mount:
Just a few unsolicited lines to tell you how I feel about your work. I could say the usual eulogistic things, but they as a rule smack of the insincere. I have watched your work both as accompanist and coach for several years and you have improved and grown each year until today you can hold your own with the others in your field. Permit me to assure you that you will accompany my Philadelphia artist-pupils in all their public recitals this coming season and I regret that you are not also in New York so that you could do the same for my New York pupils.

Believe me most sincerely,

(Signed) GIUSEPPE BOGHETTI.

Zalish Pupils to Appear in Recital

Pearl Weiss, Ada Kugelman, Ada Leibow, Hilda Lechtenfeld, Dorothy Lewis and Lillian Meyerson will give recitals this season. All are pupils of David Zalish, well known piano instructor. Recently George Bagrash, fourteen years of age, gave his second New York recital; he too, is under the guidance of Mr. Zalish.

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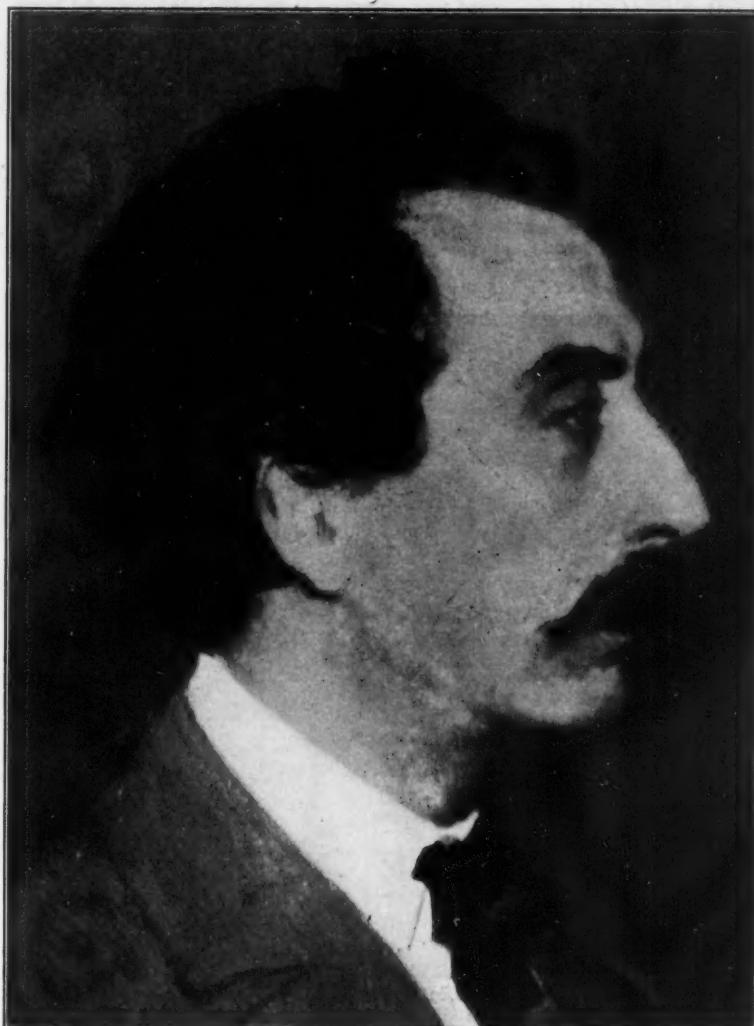
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October 28, 1926

A BUSY SUMMER AT THE VILLA D'ESTE MASTER SCHOOL

Oh, the boys and girls at the Villa d'Este! How nice it was to find oneself among them and to see how thoroughly they enjoyed their stay. So it is much to their regret, and also to that of the teachers, that the summer school at Tivoli closed with two concerts on September 20, with a third given by the best picked from the first two programs. Success, brilliant success, was obtained by all.

At the first concert Irene Hondek and Benjamin Tilberg sang a duet from *Rigoletto* admirably. The voice production of both was so easy and sure—one always recognizes Mme. Valeri's excellent method. Both come from Lindsborg, Kans., Miss Hondek then sang *Nobles Seigneurs* from *The Huguenots*, displaying flexibility of voice and musicianship seldom found in one so young. Manuel Bernadi, pupil of Ernesto Consolo, played works by Sgambati, Brahms and MacDowell with assurance and good shading, especially the latter's pretty *Novelletta*. Erle Faber from Denver, Colorado, a tenor with a lovely liquid quality, sang most effectively an aria from *Chenier* and the *Pagliacci* aria. Then came Mrs. Ellen Hearst, light soprano, who sang *Caro Nome* from *Rigoletto* and the *Proch Variations*. She has a pretty, sympathetic quality and her staccato effects are beautiful. She takes high E with the greatest ease and it is a real singing note, not a screeching noise. Her legato effects were also very good. Franz Chutny, a good tenor, in the second concert sang *Bella del tuo Sorriso* by Braga with real artistic feeling. Miss Hondek; David Nixon from Alabama, violinist, and Vera La Mishia, harpist, from New York, gave the old, hackneyed, but ever beautiful music of Gounod's *Ave Maria* the freshness of their youthful talents. The Lombardi Trio, Miss Hondek, Erle Faber and Tilberg, soprano, tenor, and baritone, respectfully, ended the first program brilliantly to the satisfaction of all present, who applauded pupils and teachers with enthusiasm and conviction.

The second concert gave a chance to a very young English girl, Queenie Coke, from Portsmouth, to exhibit her talents and her sweet voice in Pergolesi's *Se tu m'Ami* and Ardit's *Se saran Rose*, singing the first with the necessary simplicity and the second with a buoyant brilliancy. Gina Schutt from Berkeley, Calif., played a Mattheson Gigue, Mozart *Fantasia* and Mendelssohn scherzo with good technic and rather personal interpretation. Mr. Consolo must have been satisfied. Mr. Faber, tenor, and Mr. Tilberg, baritone, sang the difficult duet from *Forza del Destino* wonderfully well; one hardly would have taken them for pupils. The applause was such that Mme. Valeri had to acknowledge it, as it was meant for her quite as much as for her pupils. Mr. Breslin from Brooklyn, N. Y., sang *Ombra che Fu*, Handel, and *La donna e mobile*. David Nixon from Birmingham, Ala., played a Handel sonata for violin and piano (Corti school) with beautiful tone, temperament, and good musicianship; altogether a splendid, sincerely musical performance of a beautiful sonata. Benjamin Tilberg then sang O'Hara's *The Living God* and *Eri tu* from the Masked Ball, Verdi, with a round sympathetic voice, a vigorous accent and a fine understanding of what he sang; he is an artist at heart. Carolyn L. Schuyler of Chicago, played compositions of Scriabin, Sgambati, Scarlatti and Rubinstein, all played brilliantly, especially the Rubinstein study which was vigorous and sonorous. Then came the favorite—favorite because already well known in concert halls of Rome and elsewhere:

Mildred Anderson, mezzo soprano from Grand Rapids, Mich. She poured out her lovely voice, singing a *Paisiello* aria with coquetry, Wolf's *Erl Ist*, broadly, and the Carmen Habanera exquisitely. She was obliged to repeat it.

Mme. Valeri, who accompanied most of her pupils at this second concert, may well be proud of the results obtained and the appreciation she has reaped. Mme. Maria Corti, wife of the director, also accompanied several pupils with artistic intuition. In the first concert Vito Carnevali, coach at the school, accompanied splendidly, but was obliged to leave before the second on account of contracts in America.

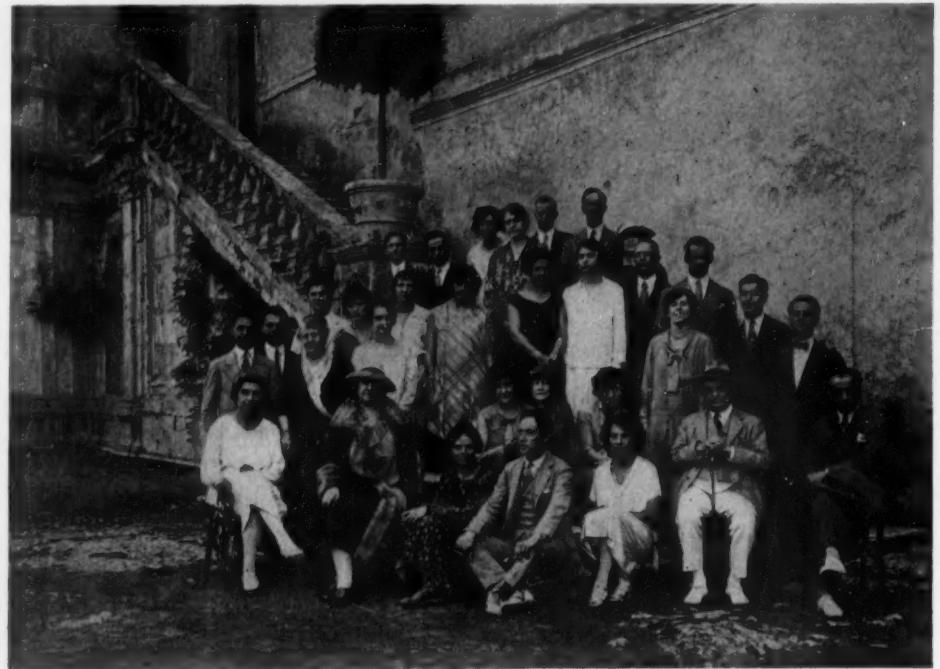
FACULTY RECITALS

Every Saturday the teachers used to give concerts, hearings for the pupils. I had the good fortune to hear two for

cated their enthusiasm to the public which applauded frantically especially after the magnificent Franck Sonata. Mme. Ruata played modern music for the harp, for the most part alone, and sometimes splendidly accompanied. No, this is not the word—Consolo took part and gave relief to all he undertook. Mme. Ruata played magnificently. One would hardly have thought it was a harp one heard, so sustained were the sounds. She is a real artist.

I must mention that not all the pupils were present to take part. Some had to leave before the concerts took place. Miss Mendelssohn of Chicago is one. She was studying with Consolo. Then there is, last but not least, charming and interesting Miss Bainbridge who is preparing an original program, and studying with Mme. Valeri.

The three Tetrazzini prizes were awarded as follows: Mildred Anderson, mezzo soprano, of Grand Rapids, Mich., first prize; second prize, divided between Mrs. Ellen Hart



THE FACULTY AND PUPILS OF THE VILLA D'ESTE SCHOOL

Under the patronage of the Italian government the school of music for American students is held each summer in the famous Villa-D'Este at Tivoli, near Rome. The season which ended on September 20 was unusually successful. In the front row of the picture, right to left, are Mario Corti, director and head of the violin department; Alfredo Consolo, piano department; Mildred Anderson, mezzo soprano; Vito Carnevali, coach; Carolyn Schuyler, and Mme. Delia Valeri, head of the vocal department.

piano and violin, Consolo and Corti, and one for harp and piano, Sassi, Ruata, and Consolo. Corti and Consolo played the Pizzetti Sonata and also the Franck Sonata. These two artists outdid each other in bravura; Corti played with a full, magnificent tone and wonderful bowing. I never heard his violin sound so beautifully. So, also, Consolo played with an artistic interpretation rarely heard. Both artists were inspired and they in their turn commun-

of Oklahoma (coloratura soprano) and Benjamin Tilberg of Lindsborg, Kans., (baritone); third prize divided between Irene Hondek, soprano of Lindsborg, Kans., and Erle Faber, tenor, of Denver, Colo. The first Pachmann prize went to Carolyn Schuyler of Chicago (pianist); second prize to Franz Chutny, pianist of Oplava, Czechoslovakia; prize of encouragement, to David Nixon, violinist, of Birmingham, Ala.

D. P.

Thibaud Playing 150 Concerts in Europe and Africa

The Metropolitan Musical Bureau, American managers of Jacques Thibaud, French violinist, has received from his European representative, Theo Ysaye, a list of his bookings for the season 1926-27 which reaches the astounding total of one hundred and fifty concerts from September 16, 1926 to the end of June, 1927. The tour opens with four concerts in Switzerland. In October Mr. Thibaud makes his first appearance since the war in Germany, playing with the Berlin Philharmonic under the conductorship of Furtwangler. The balance of the month is given over to concerts in the Hague, Amsterdam, Utrecht, Brussels and London.

In November, Mr. Thibaud has seventeen concerts in Spain and Portugal, including an appearance in Barcelona with the Symphony Orchestra and a joint sonata recital in Madrid with the Belgian pianist, Yves Nat.

In December Mr. Thibaud will play seventeen concerts in twenty days in the North of France. In January he gives recitals in Morocco, Algiers, Tunis, and ten concerts in the South of France. The month of February is given over to a tour of England and Scotland, including his first appearance in the city of Ryde on the Isle of Wight.

March finds this busy traveler appearing in Vienna for the first time since the war. Budapest, Bucharest, Constanta,

tinople, Athens (four recitals), Belgrade and a side trip to Alexandria and Cairo in Egypt. In April Mr. Thibaud will tour the German provinces for fifteen concerts; in May he will travel from one end of Italy to the other, and June, as usual, is reserved for his beloved Paris.

Mr. Thibaud will return to the United States in the winter of 1928 and there already have been some ten reservations for his services. There is no doubt that the three months which he can allot to the United States and Canada will be crowded as in the past.

Zaslawsky Praised as Conductor

Georges Zaslawsky was highly praised by critics at the time of his American debut last season when he appeared as guest conductor of the New York Philharmonic Orchestra. According to Pitts Sanborn in the Telegram, "He was a welcome guest," and Grenia Bennett stated in the American, "He conducted with balance and poise, fine sonority and splendid welding of the various choirs." It was the opinion of the Times critic that Zaslawsky's coming adds another able conductor to New York's list. The Herald-Tribune also paid tribute to the Russian conductor, stating that "He is an experienced musician who knows his business. He did not waste motion and had no trouble in conveying his wishes to the orchestra. The clearness and finish of the performance suggested that his beat had meaning and could readily be followed." Zaslawsky is now in America appearing as guest conductor.

Brailowsky Coming in January

Alexander Brailowsky, "The Passionate Poet of the Piano" as he has been called, will not return to America until January and in the meantime is playing to capacity audiences in England. Recently Mr. Brailowsky played a series of four concerts on consecutive days, and the London press was unanimously vociferous in its praise of his artistry.

"Brailowsky a piano superman," headlined the Westminster Gazette, on October 9, in writing of his concluding recital. "There can be no question that this astonishing young artist is a piano superman" it added.

The London Daily News wrote: "Mr. Brailowsky's group was well worth hearing; it was temperamental Chopin and gained immensely by the individual reading."

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NEW YORK CONCERTS

The number of concerts in New York has risen to such a figure in the last few seasons (often forty in a single week) that it would be quite impossible to cover them all because of limitation of space; nor are they all of importance or interest enough to warrant a report. The Musical Courier, however, will continue its policy of publishing accounts of such concerts and recitals as have real news value and of such others as deserve notice for some features of special interest.

OCTOBER 18

Charlotte Lund

One may think he knows all the fine points histriographically and musically of an opera until he hears Charlotte Lund in one of her delightful opera recitals. There you sit quite entranced, learning the opera anew and having unlooked-for details presented to you by Miss Lund in her own humanly appealing—yet forceful—manner. Charlotte Lund has, without doubt, a special forte for opera and opera recitals. She can skilfully dissect an opera and give her audience the "meat" of what takes ordinarily three hours, in a little over an hour. Act by act, Miss Lund tells the plot of the work under discussion and she and N. Val Pavey, baritone and pianist, enrich it with vocal and instrumental excerpts.

Hearing this extremely talented artist at Columbia University on October 18, in her opera recital on Puccini's *La Bohème*, given under the auspices of the Institute of Arts and Sciences, made the writer realize what a pioneer this woman really is. She is doing much through these splendid recitals to help the cause of opera in America—not only at the universities, but also in towns where *Aida* and *La Bohème* are referred to as "operas."

McMillan's Theater, where the recital was heard, was taxed to capacity on October 18—all records, according to the university officials, being broken by the presence of 1,980 persons. And what a royal welcome she and Mr. Pavey received! They are, to be sure, no strangers to Columbia audiences, having given a similar course there last season.

Before beginning on *Bohème*, Miss Lund spoke of the revivals and novelties of this season at the Metropolitan, on which she will base her recital series at the Princess Theater prior to each performance at the opera house. Then she touched on the tuneful works of Puccini and launched off into his most popular opera, *La Bohème*. In her own inimitable way she told the story of the opera in a thoroughly interesting manner. Miss Lund has a keen sense of humor to which she gave vent frequently, and naturally, during the evening. After Mimi's aria in the first act and again when she had finished Musetta's Waltz Song in the second act, she received rounds of applause. Miss Lund was in good voice and sang these selections extremely well. Mr. Pavey might be called the "handy man" of this small opera company. He lends his voice, a natural, and agreeable baritone, to any part desired—tenor, bass, contralto, etc., besides playing the piano excerpts most excellently. And when the evening came to an end—all too early—both artists received an enthusiastic demonstration from the distinguished audience. In between the acts, Miss Lund told her attentive listeners little episodes relative to opera and music that were very amusing and put her hearers into a happy mood. In fact—Charlotte Lund Opera Recital is a happy experience, as well as very educational, and no one should miss an opportunity to hear one. A similar series is being given in Brooklyn at the Institute of Arts and Sciences.

OCTOBER 19

Philadelphia Orchestra

(Continued from page 5)

ager—so let it be said at once. One sometimes suspects Mr. Stokowski of deliberately "kidding" his audiences, to use a colloquialism, as on the occasion of Varese's *Les Amériques* last season and in the present instance. Nobody can know better than Mr. Stokowski himself that The Prophet is merely a hash of everything from Wagner (with quite a bit of Nibelung brasses) to Stravinsky, utterly machine-made according to the modern convention and with not a spark of an idea. Needless to say, its technical execution was quite perfect. Can it be that M. Pingoud is related in any way to a certain Dvorsky, or at least of the same family?

It is unnecessary to add that the hall was filled to the last seat but the usual enthusiasm failed. Brahms is not one to incite large and mixed audiences to rapturous recalls of the conductor. There were only three, instead of the seven or eight which Tchaikowsky will invariably inspire, and at the end the audience was not more than distantly polite to M. Pingoud, which is fully as much as he deserves.

Grace Hofheimer

On October 19, Grace Hofheimer made her appearance at Town Hall in a piano recital, following an absence of several years from the New York concert platform. She

was greeted by a large and attentive audience that manifested due interest and responded enthusiastically to her playing. Miss Hofheimer should be heard more often. She is indeed a talented young woman and has many attributes to make her win country-wide favor. She is serious and her playing reflects intellect. She has a fine, ringing tone, commendable rhythm and a technic that overcomes difficulties in the extreme. She played the Bach Italian concerto with tonal beauty and polished style, the prelude, aria and finale of Cesar Franck also meeting with the warm approbation of the audience. Of the third group, interest centered in pieces sans titres, Nos. 1, 2, 3 and 4 by Tcherepnine and the premiere danse Espagnole (*La Vie Breve*) by Manuel de Falla. She was obliged to play several extra numbers and was the recipient of many floral tributes. Miss Hofheimer is most welcome again to the recital field of New York.

Marcella Roeseler

Marcella Roeseler, Metropolitan Opera soprano, was heard in her initial New York recital at Aeolian Hall, which held an audience that quite taxed capacity on October 19. Miss Roeseler made an excellent impression and should be heard more often in this phase of her art. She is the possessor of a voice of natural beauty, of a liquid quality, which she uses with much skill. In fact, Mme. Roeseler has apparently been carefully schooled and coached, for her program from beginning to end was a delight. There was no forcing nor straining, meaning that her voice production is good. She has temperament, and colors her singing charmingly. As an interpreter she is skillful and whether in the German, the French or the English, Mme. Roeseler had little difficulty in winning the favor of her audience. In more than one instance she was called upon to repeat songs, one being Mana-Zucca's Cry of the Woman. She was accorded a cordial reception and received many flowers. Julius Buerger was at the piano and was also represented on the program as a composer, his two songs seeming to please the audience.

OCTOBER 20

Richard Buhlig

Richard Buhlig's following is such that his piano recital of October 20 filled Town Hall, the friendly and attentive audience listening first to Schubert's Impromptu, C minor, and admiring his lovely touch in the A flat section. Sustained tone and dramatic moments were in the sonata, op. 110 (Beethoven) and these, as well as the Bach Partita, "temperamental," "dramatic," "undecided," "belligerent," which said the New York World, "were listened to with interest." The splendid way in which Mr. Buhlig played the extended ninths, which occur consecutively in the right hand, and the difficult sevenths, comprised in the two studies (Scriabin), brought him rounds of applause, well deserved, for this is no easy thing to do. The Sun calls Mr. Buhlig "An artist, and his aims are of the loftiest kind; he plays good music with a devotion and self-effacement which should not be valued too lightly." Two pieces by Bartok closed the elaborate program, full of variety, with something to please everybody.

Beatrice Mack

With each annual recital, Beatrice Mack, young soprano, shows increased artistic stature. She appeared at Aeolian Hall on the evening of October 20 in an interesting program of unacknowledged things. Especially interesting was the song, Rossignol, Mon Mignon, by Albert Roussel, the only accompaniment to which was provided by a flute. The whole French group was particularly successful. In the German group Edvard Grieg's Solveig's Lied, which seldom comes to the concert platform nowadays, was sung with true sympathy, and the familiar Strauss Serenade got just the right touch of lightness. From the English group John Prindle Scott's The Wind's in the South particularly pleased her hearers, and Sir Henry R. Bishop's perennial Lo! Here the Gentle Lark, with a flute obbligato by Edward V. Meyer, was also one of the high spots of the evening. Miss Mack has a pure, clear, lyric soprano voice which is under excellent control. Vocal technic is her servant, as it should be, and leaves her free to give intelligent and attractive readings to all that she undertakes. Harry Kaufman was her accompanist.

OCTOBER 21

Richard Crooks

The concert which Richard Crooks gave in Carnegie Hall, on October 21, was heard by an exceedingly large and interested audience. The possessor of a beautiful tenor voice of most pleasing quality, he proved again that he knows how to use it to the best advantage. In his first two groups of classics Mr. Crooks showed his command of a fine legato, the tones being resonant throughout. In his third group, made up of numbers by Schumann, Weingartner and Strauss, he put into play an intense dramatic sense which stands the singer in good stead for interpretative effects. The tenor also has a capacity for finely drawn nuances as revealed in the Manon Reve, this being exquisitely performed and of necessity repeated, and in his last two numbers, by Lehmann and Coleridge Taylor, he exhibited an ease and freedom which showed the singer at his best. Mr. Crooks, who has already established an enviable reputation, is a singer of ability and his work embodies many qualities which go to give pleasure in this particular branch of music.

OCTOBER 22

Beatrice Pinkham

Girlish, slight in appearance, but with an energy which in time should develop into endurance, Beatrice Pinkham won plaudits from a good-sized audience at Aeolian Hall, October 22, this due to her playing of eighteen piano pieces by Bach, Chopin, Schumann, Mendelssohn, Brahms, Moszkowski, Liszt and the more modern Scriabin and Rachmaninoff. Naturally she excelled especially in works requiring daintiness, fleetness and poetry, rather than in the robust type; in consequence, Moszkowski's *Guitarre*, Liszt's *Fireflies* and the *Sospiro* study received most applause; this was well justified, for in them she exhibited altogether charming pianistic attributes. That she has poetical background was evident in Chopin's studies; that she has mentality came to the fore in the Bach C sharp major prelude and fugue, and both attributes were observable in Brahms' capriccio. The audience recalled her after her Chopin group, brought her back to receive beautiful flowers after another group, and at the end demanded an encore, when she added a Chopin prelude.

Rudolph Reuter

Rudolph Reuter, pianist, gave a concert in Aeolian Hall on October 22. Mr. Reuter not only has a following here in the East but also a large one in the Middle West, Chicago, for instance, being one of his chief stamping grounds. There he has a clientele of students, and many admirers of his art. This art of Mr. Reuter's is a dexterous one. The program he offered on this particular afternoon was one that taxed the technical ability of the performer, and Mr. Reuter showed that he was no mean handler of the task. He has power, fluency, fleetness and a love for the moderns. His program consisted of Brahms' Variations on a Theme by Handel, Schubert's Posthumous Sonata (with extensive but well considered cuts), numbers by Tcherepnine, Collins, Infante, three movements from the Hindemith 1922 suite, and selections by Griffes, Gregor and Dohnanyi. Interest centered in the Hindemith offering, which proved to be a dull and flat creation while the Tcherepnine Ten Bagatelles evolved into something of concise and well developed interest. Mr. Reuter was cordially received and had to add to his program.

Mieczyslaw Munz

Mieczyslaw Munz gave a recital at Carnegie Hall on October 22 before an enthusiastic audience. He has an amazing technic but never abuses it—uses it, indeed, reservedly, and picks his programs not for technical display but for pure beauty. There was much beauty and simplicity in the Scarlatti sonatas and they were most charmingly played. There was beauty, too, and power, as well as fine romanticism, in Schumann's C major Fantasie, which was given a highly emotional and passionate performance. There were other pieces in various styles, all of which Mr. Munz seemed well able to appreciate. He gave impressive renditions of works by Medtner—and it is a real pity Medtner is not oftener played—Labenski, Fauré and Chopin. He makes Chopin supremely poetic, as Chopin should be. He was received with hearty applause and granted numerous encores.

Barbara Maurel

Barbara Maurel, at the Steinway Salon on October 22, gave a New York recital for the first time in several seasons. Miss Maurel is an artist who has always been notable for the thorough control which she has over a rich contralto voice and the intelligence of her interpretations. These characteristics were again brought to the fore in her rendition of a rather conventional program, in which the old Italian group and the French group particularly stood out. Miss Maurel was accompanied by Frederick Bristol. There was a large audience which applauded her very heartily and insisted upon a number of additions to the program.

OCTOBER 23

Donald Francis Tovey

The concert which Donald Francis Tovey gave in Aeolian Hall on October 23, was that of an earnest and sincere musician. In his first numbers, a Bach Fugue in C sharp minor and the Beethoven sonata, op. 101, Mr. Tovey adhered strictly to technical display and did it perfectly. In the four Brahms numbers which followed Mr. Tovey put into play some of the fire and energy which are his but are at times very ably hidden. One felt in these a warmth of nature and a response to the creative attributes which are very essential in the interpretation of music. A Scriabin selection made up the third group, one of the later Scriabin creations which fall a long way by the wayside of the interesting mystic Scriabin. Mr. Tovey made the most of the composition and did some truly artistic work in the Debussy numbers which followed. The last part of the program was by far the most interesting, and one regretted that when the artist got to this point of interest the performance was over. Even the few additions were not a sufficient amount for those who realize that when Mr. Tovey is interesting he is intensely so.

Roosevelt Recital

Mary Garden was the first official recital given in the 1926-27 series of Roosevelt Hotel Musicales, but another fine artist divided the program with her, Géza De Kress, the violinist.

Miss Garden, full of animation and high spirits, and in possession of all the pulsing personality, which helped her to win her early popularity and still enables her to

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hold it, kept her hearers expectant and interested whenever she was on the stage.

Her singing and interpretations are as they always were, thoroughly her own; which means that there is nothing conventional, nothing cut-and-dried, nothing dull about her performances. She has appeal in her voice (which she never forces beyond its limits) she manages her delivery expertly, and she presents her texts with intelligence and eloquence.

Her final number was the *Depuis le jour* aria from *Louise*, and like everything else on the program, it scored strikingly with the auditors, who were mostly feminine.

The De Kresz appearance resulted in a triumph for that uncommonly gifted violinist. Of distinguished appearance, his art is in keeping with the dignity and refinement of his bearing.

He commands authoritatively all the styles and schools represented by the diversified selection of numbers he played, and the finish of each piece was the signal for an outburst of spontaneous and prolonged applause. Encores were imperative.

De Kresz has a rich, full, warm tone; a high degree of musical insight; expert, brilliant technic; and an irresistible temperamental impetus.

New York's music lovers may look forward pleasurable to further manifestations here of the De Kresz rare art on the violin.

Zeta V. Wood and the Manhattan Double Quartet

Mme. Zeta Van Grundy Wood's program presented at Aeolian Hall on October 23, was given in commemoration of the hundred and fiftieth anniversary of American independence. Represented were Cadman, Lieurance, MacDowell, Walter Cramer, Mrs. Beech, Gilbert Spross and, of course, Stephen Collins Foster. A group of spirituals and southern songs opened the program. These were sung by the Manhattan Double Quartet, a unique combination of women's voices, organized and trained by Mme. Wood. Their work was characterized by excellent ensemble and sense of nuance, and it was interesting to note the effects to be obtained from such a combination. Mme. Wood sang a group of songs based on Indian themes and a group of modern art numbers, in all of which she revealed a soprano voice of rich quality and substantial volume. Her diction was particularly clear and distinct and her renditions most artistic. It was apparent that here was an experienced singer with a sound knowledge of her art. Mme. Wood received an abundance of flowers and Ida Wood proved a capable and able assistant at the piano.

OCTOBER 24

The English Singers

The English Singers began their second season in America with an appearance in Town Hall on October 24. The personnel is the same as last year—Flora Mann, Nellie Carson, Lillian Berger, Norman Stone, Norman Nottley, and Cuthbert Kelly—and their art, if possible, even finer. It is an intimate art, one worked out fascinatingly in detail. There is not one really fine solo voice among the whole sextet, but each one is an artist-singer of the first rank and the combined musicianship of the ensemble is truly admirable. The program was made up, as last year, mostly of English madrigals, motets, and ballads of the sixteenth and seventeenth centuries, which must recall painfully to English composers of the present day how high a goal they have to shoot at. They sang again a group of old French Chansons and some delightful Italian Street Cries, also more of the folk songs so beautifully arranged by R. Vaughan Williams. The audience, as last year, took a personal delight in the old music and the way it was sung. It was instantly responsive to any jolly quip or turn in the words and insisted upon the repetition of various numbers, as well as three at the end of the program.

John McCormack

It would take more than rain to keep McCormack followers from hearing the popular Irish tenor if they were fortunate enough to have secured tickets. Last Sunday, as usual, Carnegie Hall was not only crowded, but even packed, and at his first New York recital of the season he gave the huge throng exactly what they wanted and at the conclusion left them all hungry for more.

It is difficult to say anything new about this distinguished artist. The whole world is thoroughly acquainted with his majestic art and New York particularly has had so many opportunities to hear him that to go into details seems unnecessary.

John McCormack sang—and he delivered his songs in the same beautiful fashion as always. Noteworthy of course was his exquisite enunciation, and even in a little encore denoting an Irish lover's whisper begging a kiss—sung in a whisper—every syllable could be distinctly heard at the rear of the hall.

The tenor opened his program with Peri's *Gioite al canto* (Euridice), following with *Let Us But Rest*, from Bach's cantata of the same name. That he knows how to interpret the great Bach can not be denied, and the audience, fully appreciative, demanded two encores, one of them Mendelssohn's *On Wings of Song*. Next the tenor chose Respighi's *I tempi assai lontani*, and then presented two of the real treats of the evening—two new Chinese settings by Pantom which were indeed worth hearing; they were *A Dream of Spring* and *Desolation*. Elgar's *Is She Not*

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THE McCORMACK FAMILY OUT FOR A WALK.

Last Sunday evening at Carnegie Hall John McCormack gave his first New York concert of the season, with the invariable feature of an audience filling every seat in the house and several hundred extra ones on the stage, applause to the echo and a supplementary program almost as long as the regular one. This photograph, one of the best ever made of Mr. McCormack, is a snap-shot taken on Park Avenue, where he was out walking with Mrs. McCormack a few days before the concert. It shows what splendid condition the singer is in this season. (Pictorial Press Photo).



Passing Fair closed this group, except, of course, for more encores.

After the intermission Mr. McCormack offered a group of Irish folk songs, and these were certainly just what his hearers wanted most of all. They included two Hughes arrangements, *I Saw From the Beach* and *If I had a-Knew*. This group ended up with an old McCormack favorite, *Would God I Were a Tender Apple-Blossom* (arr. by Stanford). For the final group he sang Donald Ford's *A Prayer to Our Lady*, Quilter's *Now Sleeps the Crimson Petal*, Messenger's *La Maison Grise*, and evidently a new ballad, *Call Me Back to You*, which won tremendous applause.

The encores were too many to count. Favorites, however, were *Mother Machree* (sung to the stage crowd), *Just a Song at Twilight* and Coleridge-Taylor's *She Walked Beside the Brook*, which was repeated. Edwin Schneider, as always, was an artist-accompanist.

Mr. McCormack had the assistance on the program of James Liebling, Cellist, who delighted with his several and varied offerings. These included *The Andante* from the Golterman concerto, Van Goen's *Scherzo*, Cui's *Cantabile* and Popper's *Tarantelle*. He, too, had to give encores, and, with his technical mastery and beautiful tones, made a very deep impression.

Dora Rose

Dora Rose, soprano, gave a recital on October 24, in Aeolian Hall, that pleased an attentive audience. She sang three groups of numbers by Bach, Mozart, Brahms, Marx, Debussy, Hahn, Moret and Saint-Saëns, giving evidence of a clear, well modulated voice and a thorough knowledge of how to sing them. It was her last group, however, presented in picturesque Russian costume, that brought the evening to a triumphant conclusion and won for the singer the most applause. An aria from Tchaikovsky's *Pique Dame* was delightful and various folk songs gave ample evidence of Miss Rose's talents, histrionically as well as vocally. Rudolph Gruen was an efficient accompanist.

Miloradovich Sings with Orchestra

Milo Miloradovich, dramatic soprano, was heard as soloist with a symphony orchestra at the Philadelphia Academy of Music on October 21. She sang the scene and aria, *Leise*, from Weber's *Der Freischütz*, to which she gave *Swanee River* as an encore. In the second part of the program her offerings consisted of songs by Carissima, Bizet and Quilter, and again she was so well received that an encore was demanded. In her various selections Miss Miloradovich displayed dramatic intensity, good tonal quality and an understanding of the content of the music. Emelie Sellers furnished the piano accompaniments for the songs.

The Goldman Band Pleases Bayonne

The Goldman Band played its first out-of-town concert at Bayonne, N. J., on October 21, under the auspices of the Kiwanis Club. The hall was filled to the last seat and Mr. Goldman and his musicians made a tremendous hit. Selections from Tamhauser, Mignon, Carmen, and the Second Hungarian Rhapsody were the principal features of the program, which ended with Victor Herbert's *American Fantasie*. Repeated storms of applause throughout the evening called for many extra numbers to be added.

Prominent Musicians at Hotel Majestic

Among recent arrivals at the Hotel Majestic have been Giorgio Polacco, conductor of the Chicago Opera, and his wife, Edith Mason, prima donna; Ursula Greville, English singer and editor of *The Sackbut*, and her accompanist, Owen Mase, English composer; Flora Mann, Nellie Carson, Lillian Berger, Norman Stone, Norman Nottley

and Cuthbert Kelly (The English Singers); Nicolai Orloff, Russian pianist; Roszi Varady, cellist; Elvira de Hidalgo, of the Metropolitan Opera, and Eugene Goossens, English conductor.

Else Arendt's Busy Summer

Else Harthan Arendt, during spring festival days last season filled twenty engagements, including Kansas City where she sang to an audience of 5,000. She had to forfeit three festival appearances in Kentucky because of conflicting dates, and early this summer sacrificed an appearance at Winona Lake (Ind.) to fulfill a contract in San Antoine (Tex.).

Mme. Arendt's summer vacation schedule was as follows: Middle of June, San Antoine, Dallas, Pasadena, Denver and a return recital in Waterloo (Ia.). She reached Chicago in time to conduct a summer master class, then motored to New York for a ten days' stay, stopping en route at Philadelphia, Pittsburgh, Buffalo, Chautauqua, Albany, Boston, and other points.

HARRISON POTTER

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THURSDAY EVENING, OCTOBER 28

Boston Evening Transcript: "Once more Mr. Potter proved himself an admirable pianist. Taste is his and intelligence, musical insight and a rare discretion."

New York Sun: "His program was far from hackneyed . . . there was always a good piano tone with individuality of expression."

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October 28, 1926

CHICAGO

GORDON STRING QUARTET BEGINS BEETHOVEN FESTIVAL

CHICAGO.—To commemorate the centennial anniversary of Beethoven's death, the Gordon String Quartet inaugurated, October 17, a Beethoven Festival of six Sunday afternoon concerts, to be given at the James Simpson Theater, Field Museum. For the six concerts the programs will include all the string quartets of the great master, and the general plan has been to bring forward at each concert one example of each of the three periods into which Beethoven's chamber music is divisible. The festival is given under the auspices of the Chicago Chamber Music Society. Opportunity is afforded all lovers of chamber music to hear the full cycle inasmuch as the admission charge is fixed at twenty-five cents, with season tickets at one dollars and fifty cents.

The first program included the quartets, op. 59, No. 1; op. 127, and op. 18, No. 1, making for splendid contrast. A better quartet than the Gordon String group for this festival could not have been chosen—made up as it is of members of the Chicago Symphony Orchestra with its concertmaster, Jacques Gordon, at the head. Nor could one ask for more beautiful ensemble playing than this artistic group put into Beethoven's music. There was the required beauty of tone, nobility and dignity of rendition, and refinement of style in the Quartet's playing, which made for a highly enjoyable concert. There was a capacity audience on hand and abundant applause. The second concert is announced for November 7.

HENIOT LEVY AND RICHARD CERWONKY

Another Beethoven centennial concert was presented the same afternoon at the Playhouse by two prominent Chicagoans, Heniot Levy, pianist, and Richard Cerwonky, violinist. The joint efforts of these two musicians, each a fine artist in his particular field, brought about an excellent

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performance, technically, artistically and traditionally. Together they were heard in the Kreutzer sonata and the C minor, op. 30. Part of the thirty-two variations, played in Mr. Levy's usual brilliant manner, and the Two Romances, expertly set forth by Mr. Cerwonky, and the Kreutzer Sonata were that portion of the program on which this review is based.

MRS. SOLLITT'S SERIES

Edna Richolson Sollitt announces the artists for her seventh series, which, this year, will be given at Orchestral Hall. Josef Lhevinne, who will be on tour in Europe until late December, will make one of his first appearances after his return, at the opening concert of the series, January 10. The only Chicago appearance this season of Mary Lewis will be at the second concert, January 31 and Ernst von Dohnanyi will close it on February 14, with a program in which he will have assisting artists, to be announced later.

JUNIOR FRIENDS OF ART OFFER KARLETON HACKETT SCHOLARSHIP

The Junior Friends of Art have given a vocal scholarship with Karleton Hackett at the American Conservatory of Music for the present school year. This scholarship, to the amount of two hundred dollars, will provide for private vocal instruction with Karleton Hackett at the Conservatory for the remainder of the school year of 1926-27. The scholarship will be decided by open competition—the examination for which will take place on Thursday afternoon, October 28, at four o'clock at the Conservatory. Olga Menn, president of the Junior Friends of Art, has consented to act as one of the adjudicators.

All vocal students of Chicago are eligible to enter the competition. Contestants may select their own songs and will be expected to sing one song in English and one in French, Italian and German. They are requested to send in their names to the secretary of the American Conservatory as soon as possible.

MUSICIANS' CLUB OF WOMEN

Of the program given by the Musicians' Club of Women, at Fine Arts Recital Hall, October 18, only the latter half could be heard by this writer. Monica Graham Stults, she of the beautiful voice and finished art, sang a group of Songs from the High Hills by Lily Strickland, in which she was heard to fine advantage. Mrs. Stults demonstrated once again that she is an artist in the finest sense of the word, and earned the full approval of the listeners. Sturkow-Ryder's Scherzetto received a finished performance in the expert hands of Georgia Kober, one of Chicago's best known pianists. The number is dedicated to Miss Kober. To close the program there was a two-piano number—Spanish Rhapsody, by Albeniz—played by Miss Kober and Mme. Sturkow-Ryder. It proved an admirable performance by two finished artists.

SWEDISH CHORAL CLUB IN BENEFIT

The Swedish Choral Club, conducted by Edgar Nelson, gave a concert, October 19, at Orchestra Hall, for the benefit of the Swedish Baptist Home for the Aged.

CATHERINE BLY UTESCH APPEARANCES

Recent appearances of the popular young soprano, Catherine Bly Utesch, included the following: October 7, banquet, Morgan Park, M. E. Church; 11, Renaissance Club, Edgewater Beach Hotel; 11, evening, banquet of Euterpien Chorus; 13, two o'clock, Oak Forest Infirmary, Aspasia Roosevelt Chapter, O. E. S.; evening, Ogden Park Chapter, O. E. S. ceremonial; 16, radio show, Coliseum; 17, eleven o'clock A.M., soloist Drexel Park Presbyterian Church, and, evening, directed pageant at Morgan Park M. E. Church.

JANICE SCOTT FOR KIMBALL HALL RECITAL

Interest centers around the appearance at the noon-day recital at Kimball Hall, October 29, of Janice Scott, a young and very gifted Kansas City pianist. Miss Scott, who is but nineteen, has been asked by the Welte-Mignon to

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make two reproducing rolls, which in itself is a compliment for so young a pianist.

ARTHUR BURTON PUPIL GETS SOLO POSITION

Hugh Dickerson, pupil of Arthur Burton, has been engaged by Eric Delamarter, as bass soloist for the Fourth Presbyterian Church—one of the coveted church positions in Chicago.

CHICAGO ARTISTS' ASSOCIATION OPENING CONCERT

The opening concert of the Chicago Artists' Association, on October 19, enlisted the services of the Chicago Artists' Association Male Quartet and a group of local talent. Mrs. Jacob Baur and members of the Kongo Company now playing here were the honored guests.

PIANO SCHOLARSHIP AT GUNN SCHOOL

The Junior Friends of Art announces a scholarship in the piano department of the Gunn School of Music, of which the directors are Lee Pattison, Glenn Dillard Gunn, Arthur Granquist and Theodore Militzer. The scholarship will have the value of one lesson a week for thirty weeks, beginning November 15. It will be awarded by contest on the evening of November 12, at seven-thirty. Students now registered with the school may not enter in this contest. Application must be made before November 8.

DR. J. LEWIS BROWNE AT ORGAN DEDICATION

Few organ dedications in the Middle West are given without the able assistance of Dr. J. Lewis Browne, organist, composer and conductor. When the new Austin organ in the High School Auditorium at Sheboygan (Wis.), was dedicated, September 22, Dr. Browne was called upon to make the occasion more auspicious with one of his inimitable programs. This included Bossi, Von Fielitz, Bach, Brahms, Martin-Kreisler, Bird, and two of his own fine numbers.

GUNN SCHOOL OF MUSIC NEWS NOTES

Glenn Dillard Gunn, president of the school, was the honored guest at a reception on October 8, given by the Wright School of Music, Kankakee (Ill.). Mr. Gunn spoke to the pupils and played a program of Bach numbers. In the evening he met with the parents and friends of the school and gave a scholarly talk on the music situation in America. He favored them with two Chopin Etudes and the Brahms Capriccio.

Lee Pattison, of the piano faculty, has returned for a period of six weeks, and is busy with his large class of pupils.

Haydn Owens, of the vocal faculty, has returned from a European trip, where he went to arrange for a concert tour next season for the Haydn Choral Society, of which he is conductor.

A new branch of the school has been opened at 6725 Stoney Island Avenue, Eva Prestch, directress.

Dr. Protheroe, of the voice department, began his children's chorus classes, October 9. A large number of children have already availed themselves of this unusual privilege.

ABERNETHY PUPIL WINS PRAISE IN RECITAL

Nellie Gilmore, artist-pupil of Emerson Abernethy of Bush Conservatory, appeared in a recital recently at Frankfort (Ind.). Concerning her performance, the Frankfort Morning Times made the following comment: "The lilting soprano voice of Miss Gilmore was quite pleasing to her listeners, who were enthusiastic in their applause. The singer possessed a pleasing personality, which admirably suited her gentle, sweet tone. Her enunciation was extremely good and her voice revealed a flexibility which lent itself to the different dramatics of her songs."

CHICAGO SYMPHONY'S FIRST "POP" CONCERT

The Chicago Symphony Orchestra opened its "popular" series, which comprises sixteen concerts this season, at Orchestra Hall, October 21, before the usual crowded house.

COLUMBIA SCHOOL NOTES

Kathleen Gallagher, graduate of the Public School Music Department of the Columbia School, has been appointed to a position in the public schools of Moline (Ill.), to take the place of Mildred Fager, who was forced to resign on account of ill health.

Jewel Prosser, contralto, appeared on the first program given by the Chicago Artists' Association at the fine Arts Building, October 19.

BUSY CECILE DE HORVATH PUPILS

Cecile de Horvath's pupils are filling many engagements. Amy Degerman has recently given a recital before the Rogers Park Woman's Club and also before the Parent-Teachers' Association in Rogers Park. Eulalie Kober has been selected as the radio pianist of WJZ and played at the National Radio Convention at the Hotel Sherman. Betty Baldwin recently completed a three weeks' engagement at the Tower Theater in Chicago and is now playing in Ohio. In Cleveland she was the recipient of a very flattering notice by the well known Cleveland critic, Archie Bell. Her tour also includes Youngstown, Akron and Cincinnati.

SECOND SYMPHONY CONCERT

Rachmaninoff's symphony in E minor formed the backbone of the second program of the Chicago Symphony Orchestra's Friday-Saturday series, October 22 and 23. Although familiar music in these surroundings, Rachmaninoff's second symphony always proves a high favorite with the patrons. This was no exception to the rule and they again voiced their approval loudly, which was in keeping with the loudness of the symphony. This hearty demonstration was not alone for the symphony itself, but especially as a reward for Conductor Stock and his musicians for the

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HELEN FREUND
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CHICAGO CIVIC OPERA Chicago, Ill.

lively, skillful and brilliant reading they gave it. The first novelty of the season was introduced in the Interlude and Waltz Scene from Strauss' *Intermezzo*, which did not impress as Strauss at his best. Another Strauss number, the love scene from *Feuersnot*, and Liadov's *Baba Yaga*, given rousing performances, made up the balance of the program.

HINSHAWS PRODUCE LIGHT OPERA

Under the direction of John and Marvin Hinshaw, a series of light opera performances are being given jointly by radio stations WMAQ and WLS. The first having been presented on October 23. Four light operas are to be offered—*Chimes of Normandy*, October 23; *Bohemian Girl*, October 29; *The Pirates of Penzance*, November 5, and the final opera, *Mikado*, will be broadcast from WLS, November 12. The casts will include professional singers. A select women's chorus, the radio symphony orchestra with Henri Nurnberger, musical director, will make these productions some of the finest of their kind to be heard.

MARION ALICE McAFFEE CREATES SENSATION

Marion Alice McAfee, soprano, created such a sensation at her sixth concert during the week of September 20, at Lyon & Healy Hall, that many engagements have resulted therefrom. The last day there was a capacity audience and over one hundred stood throughout the entire program.

On November 8, Miss McAfee is scheduled for a joint recital with Jacques Gordon, concertmaster of the Chicago Symphony Orchestra, at the opening meeting of the Lakeview Musical Society.

Recent reviews laud Miss McAfee for her "gift of tongue, which runs the gamut of vocal literature from limpid Italian, purring French, unguttural German, glittering Spanish to a tonic, lucid, vigorous English." Another speaks of her voice as "A clear, bell-like soprano, of beautiful quality," and continues with praising her as a "fine scholar, and she executes the coloratura passages with technical skill. Her trills both surprised and charmed her listeners." Still another wrote: "Her voice is rich, warm and flexible. Her personality is delightfully refreshing and her enunciation is perfection."

STUDIO NOTES FROM BUSH CONSERVATORY

Many bookings for pupils of the voice and opera departments at Bush Conservatory are reported. Leola Aikman is engaged as soloist for the opening meeting of the Illinois Federation of Women's Clubs at the La Salle Hotel, October 25. Miss Aikman is also a member of the studio staff of WFKB and broadcasts regularly from that station. She has also filled two recent engagements as soloist at Trinity Church, Oak Park (Ill.). Harold Ellsworth, of Orrville, Ohio, who studies several seasons at Bush Conservatory, has opened a studio at Toledo and is meeting with great success in his work. He is also engaged as director of the choir of the Broadway Methodist Church at Toledo. Jessie Steck sang at a recital at the Amity Club, Oak Park, October 13, and Maud MacKenna sang for the Oak Park Woman's Club, October 12.

Frederica Gerhardt Downing, popular teacher of the Bush Conservatory faculty, will sing for the Musician's Club, November 1. On November 17 she will sing on a Mu Phi Sorority program at the Illinois Woman's Athletic Club.

Everett Peck, a promising young baritone of Brownsville (Tenn.), who is studying with William Phillips at Bush Conservatory, is filling a week's engagement at the Capitol Theater.

JEANNETTE COX.

Volpe Leaves for Miami

Arnold Volpe, well-known New York conductor of the Volpe Symphony Orchestra, also founder and, for the first two seasons, conductor of the Lewisohn Stadium concerts, accompanied by Mrs. Volpe and their daughter, Cecilia, left New York for Miami, Fla., on October 25.

Mr. Volpe, whose New York activities as conductor, violinist and teacher extend over a period of more than twenty-five years, has been engaged by the Conservatory of the University of Miami, and will at once take up his duties as head of the violin and theory departments. He is also to organize and conduct the Miami Symphony Orchestra.

Mr. Volpe was at one time a pupil of Prof. Leopold Auer. That was at the Imperial Conservatory at Leningrad, when that city of changing names was known as St. Petersburg. It was in 1898 that Mr. Volpe came to the United States, where he has since figured in important music movements. Following are some of the outstanding achievements of this popular conductor-violinist.

In 1902 he was instrumental in establishing the Young Men's Symphony Orchestra of New York and for seventeen years supervised the instruction of its members and led them in the concerts they gave. For nine of these years he was engaged as well in the affairs of the Volpe Symphony Orchestra, which gave an annual series of subscription concerts.

The year 1910 found him conducting the Municipal Orchestra Concerts in Central Park, New York, and he carried on these duties for four summers before throngs of people. In 1917, Mr. Volpe organized and for the first two seasons, conducted the Lewisohn Stadium concerts.

Opera, too, attracted this musician, and for four years, he led the Washington Opera Company at the national capital.

Mr. Volpe's last appearance in New York, prior to his departure for the West, took place at the Lexington Opera House, New York, when, at the invitation of the Musical Mutual Protective Union, he led for five weeks an orchestra of 260, the largest orchestra ever assembled here. This

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MUSICAL COURIER

was in 1921. Soon thereafter, Mr. Volpe transferred his activities to Kansas City and Chicago.

Before leaving for Miami, Mr. Volpe conducted two gala performances in New York and Philadelphia, given in honor of Her Majesty, the Queen of Rumania.

I SEE THAT—

Lucretia Goddard made a favorable impression at her Boston debut with the San Carlo Opera. The inauguration of the Verdure Theater in Nice was a success.

Edna Thomas and Anne Roselle were favorites in Dresden. Don Licino Refici's new Triptich was such a success that it will be performed in other Italian cities besides Assisi where it had its premiere.

Umberto Giordano has just finished a new opera. Bruno Walter's daughter has been engaged by Max Reinhardt for leading roles.

Mary Garden was the star attraction at the first Roosevelt Hotel Musicals.

Despite the rain, John McCormack packed Carnegie Hall as usual at his first recital of the season.

Antony Ankovich has been added to the Utica Conservatory faculty following the resignation of Cecil Davis.

Stokowski experimented with a darkened hall at the initial concert in New York of the present season of Philadelphia Orchestra concerts.

Jelly D'Aranyi is a new violinist who will be heard soon in the States.

Chalmers Clifton is giving a series of lectures for the Guilmant Organ School students.

Giuseppe Danise, Metropolitan baritone, has been made a Grand Official of the Order of the Crown of Italy.

A performance of *Orpheus and Euridice*, with Van der Stucken conducting, will be offered in Cincinnati.

Willem Van Hoogstraten has received the Degree of Doctor of Music from Oregon University.

Frieda Hempel has returned to America with a new supply of Paris gowns.

Ernest Hutcheson will make a tour of Florida in January and also other southern states.

Joseph Szigeti has arrived in America for appearances in concert.

Phradie Wells will open her season at the Metropolitan in the first performance of *The Magic Flute*.

Murdock, English pianist, will arrive in this country in January for his second visit.

Georges Enesco is returning to this country for the season of 1927-28.

Mme. Helen Stanley is again singing, for the fourth consecutive season, with the Philadelphia Opera Company.

Fabien Sevitzky announces the formation of the Chamber Music Sinfonietta, under the Judson management.

The Tollefson Trio is on tour in the South this month.

Adeelaide Gescheidt is giving radio hours with selected artist-pupils.

The Verdi Club schedule contains many novel items.

Baroness von Klenner and the National Opera Club announce a special matinee, at reduced prices, of *Rigoletto*, at the Metropolitan Opera House, November 10, with Marion Talley in the cast.

Charles Courboin, Belgian-American organist, was slightly hurt in an automobile accident in Scranton, October 10. Adelaide M. Lee, of Detroit, winner of the Estey Organ prize for 1926, has returned from a summer of study at Fontainebleau.

Omaha Symphony Tickets in Demand

According to reports from Omaha, there was a regular rush recently when the subscription sale was opened for seats for the coming symphony season. A line actually formed at six-thirty in the morning. It was estimated that in two days six thousand reservations were made.

WHERE THEY ARE TO BE

As Announced

DADMUM, ROYAL—March 6, Detroit, Mich.
DE RESKE SINGERS—Jan. 4, Erie, Pa.
ECHOLS, WEYLAND—Nov. 21, Chicago, Ill.
FARNAM, LYNNWOOD—Oct. 28, Milwaukee, Nov. 11, Westwood, Can.
FLOZALLES QUARTET—Nov. 1, Wilmington, Del.; 2, Springfield, Mass.; 3, Northampton, Mass.; 4, Dubuque, Iowa; 7, Philadelphia, Pa.; 10, Ithaca, N. Y.; 11, August 12, Warren, Pa.; 15, Buffalo, N. Y.; 16, Chicago, Ill.; 17, Atlanta, Ga.; 18, Seattle, Wash.; 15-16, Fremont, Ohio; 18, Spokane; 19, Bozeman; 20, Great Falls, Mont.; 21, Yakima; 22, Pasco; 23, Kennewick; 24, Pasco; 25, Spokane; 26, Pasco; 27, Pasco; 28, Pasco; 29, Pasco; 30, Pasco; 31, Pasco; 32, Pasco; 33, Pasco; 34, Pasco; 35, Pasco; 36, Pasco; 37, Pasco; 38, Pasco; 39, Pasco; 40, Pasco; 41, Pasco; 42, Pasco; 43, Pasco; 44, Pasco; 45, Pasco; 46, Pasco; 47, Pasco; 48, Pasco; 49, Pasco; 50, Pasco; 51, Pasco; 52, Pasco; 53, Pasco; 54, Pasco; 55, Pasco; 56, Pasco; 57, Pasco; 58, Pasco; 59, Pasco; 60, Pasco; 61, Pasco; 62, Pasco; 63, Pasco; 64, Pasco; 65, Pasco; 66, Pasco; 67, Pasco; 68, Pasco; 69, Pasco; 70, Pasco; 71, Pasco; 72, Pasco; 73, Pasco; 74, Pasco; 75, Pasco; 76, Pasco; 77, Pasco; 78, Pasco; 79, Pasco; 80, Pasco; 81, Pasco; 82, Pasco; 83, Pasco; 84, Pasco; 85, Pasco; 86, Pasco; 87, Pasco; 88, Pasco; 89, Pasco; 90, Pasco; 91, Pasco; 92, Pasco; 93, Pasco; 94, Pasco; 95, Pasco; 96, Pasco; 97, Pasco; 98, Pasco; 99, Pasco; 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R E T H

Achieves Striking Success During Ravinia



As Marguerite in Faust



As Rachel in La Juive

Madame Butterfly

"Madame Butterfly, in which Elisabeth Rethberg, dramatic soprano, made her debut with eclat and with acclaiming success. She has just the vocal timbre for the music, lyric as well as dramatic, and her knowledge of the stage, her authority of interpretation all went to make this role stand forth with perfect illusion."—*News*, June 28, 1926.

"Mme. Rethberg as Cio-Cio-San carried her audience by storm. Her interpretation of this trying role was distinctly individual, the singer laying special stress by the employment of keenly intelligent shading upon its many psychological aspects. She ranged from the sweetly lyrical to the tensely dramatic, thus giving full play both to the beauty of her tonal quality and to the power of her voice."—*Herald Tribune*, June 28, 1926.

"Another great audience was stirred to enthusiasm by the beautiful singing of Mme. Elisabeth Rethberg, who made her Ravinia reappearance in 'Madame Butterfly' Sunday evening and again established herself. Her voice is not only full and rich in quality but has a firm texture to the tone and a steadiness unusual with the big dramatic voices."—*Post*, June 28, 1926.

"Rethberg's voice is an ideal one, delicately placed, unerringly used, of fresh, sensuous and appealing quality, and having as the final virtue in its exemplary use a most discriminating and able production at the bottom of its range."—*Journal*, June 28, 1926.

"It was glorious singing. It was art of taste and distinction that concerned itself with all the subtleties of nuance, with every refinement of shading and phrasing; that practised a diction earned in the more intimate and exacting environment of the concert hall and brought to the opera a cerebral appeal that exceeded Puccini's not too arduous demands."—*Examiner*, June 28, 1926.

"It was one of the experiences of the season just to listen to her voice, which is full toned and mellow, carrying the power of the dramatic singer and the velvety quality of the fine artist. That is the kind of voice that warms a performance to the point of enthusiasm."—*Tribune*, June 28, 1926.

La Boheme

"Mme. Rethberg gave a notable performance. Her beautiful voice was exquisitely pure and fresh through its entire range. Her pianissimo was fresh and of remarkable clarity and always under perfect control. Her upper notes were firm, vibrant and full of rich tonal quality."—*Post*, Aug. 13, 1926.

Faust

"First, Mme. Elisabeth Rethberg, one of the great sopranos of the generation, whose voice is velvet whose art is of finished beauty, lovely, poised aristocratic. Her 'Marguerite' must take its place with other notable interpretations, that of Emma Eames, for example."—*Examiner*, July 2, 1926.

"The personal beauty and vocal competency of Elisabeth Rethberg gave her audience a notable Marguerite and, in particular her singing of the prison music, with which the Ravinia production of the opera closes was such as to win for her repeated salvoes of applause. Her Jewel Song was brilliant her moment at the spinning wheel deliciously spontaneous."—*American*, July 2, 1926.

"Her voice is luxurious, deep textured as rich plus exquisitely poised and possessed of that priceless gift of creating pictures. When she sings softly her voice caresses the ear; and when she rises to lilting cadence, there is an inexpressible sweetness in its brilliance that brings a thrill of satisfaction."—*Journal of Commerce*, July 2, 1926.

"The choice exhibit of the performance was Rethberg's legato, that purring of smooth and uninterrupted tone which is the true test of a fine vocal method."—*Journal*, July 15, 1926.

"She can make the listener feel the warm, youthful impulsiveness of Marguerite, the unspoiled girlishness, the native gentility of her nature, and she can carry each glowing phrase of melody to its intended emotional height without the slightest hint of exaggerated emotionalism."—*Examiner*, July 15, 1926.

Il Trovatore

"Miss Rethberg, the Leonora of last evening, sang her music with opulent tone quality and with flexibility of voice which made the music of the garden scene brilliantly effective. She has the grand manner and the personality to sing and a this role most admirably, and her success was unmistakably great."—*News*, July 17, 1926.

"Rethberg was a lovely Leonora, singing with her exquisite legato smoothness and rising to glittering cascades of melody when the ornamentation of the score demanded—and that, happily, was many times."—*Journal of Commerce*, July 17, 1926.

Brunswick Records

Evans
527 Fifth

B E R G

cess a Opera Season— Making 23 Appearances

Aida

"In what adjectives should one dip the pen that aspires to write of that superb 'Aida' sung at Ravinia Saturday night? To say that for twenty minutes without ceasing and without pause a record audience applauded its beautiful Nile Scene, that the orchestra repeatedly gave way to the shouts of brava! bravo! bravi! bravissimi! that greeted the 'Ritono Vincitor' of Mme. Rethberg, the impassioned beauty of her 'O Patria Mia.'"—American, July 6, 1926.

"Mme. Rethberg's vocal endowments are quite extraordinary. Her voice is powerful yet soothing in quality, compelling and velvety at the same time."—Tribune, July 4, 1926.

"Mme. Rethberg sang beautifully. Not only is her voice rich in quality, and of the range and volume for the music, but it has a peculiarly firm-knit texture. There is no unsteadiness, no emotional vibrato, but it flows in a smooth stream and exactly on the pitch."—Post, July 6, 1926.

"Mme. Rethberg discovered many intimate beauties, many delightful and subtle nuances and inflections, in the 'Ritorno Vincitor' and made of the 'O Patria Mia' one of the most inspired and deeply moving examples of exalted art that it has been my good fortune to hear."—Examiner, July 4, 1926.

Lohengrin

"Mme. Rethberg's Elsa is the finest I have heard since Lillian Nordica sang the role, and she is one of the few contemporary singers who may challenge our memories of that great generation."—Examiner, Aug. 6, 1926.

"Elisabeth Rethberg's presence with the company is an excellent reason to Wagner's presence in the repertoire. She is ideally fitted to sing Elsa, as much in the lovely legato sweetness of her beautiful voice as in her personal qualifications for the role. Tall, stately and subtly flattered by flaxen braids, Mme. Rethberg manages to look the part and sing it at the same time. That was evident from her first entrance when the 'Dream' lifted itself into thrilling beauty."—Journal of Commerce, Aug. 6, 1926.

"Mme. Rethberg made a lovely Elsa. She gave it an earnestness and sincerity that brought out the meaning. Her tone had a clarity expressive of the spirit of the music, and even in the most impassioned moments there was the reserve befitting a regal maiden. A portrayal in which there was the exaltation of spirit and the fervor of innocence of an Elsa. She has had the routine and also has the imagination to give it life most appealingly."—Post, Aug. 6, 1926.

Tosca

"Great Toscas are born not made—born preferably under Latin skies. Nevertheless, Madame Elisabeth Rethberg, blond, Nordic and personally and vocally beautiful, delivered at Ravinia last night a most triumphant interpretation of one of the most dramatic roles within the entire compass, not merely of opera, but of the literature of the drama, as a whole."—American, July 30, 1926.

"We have had Toscas of every variety. Toscas who act and cannot sing. Toscas who sing and cannot move about the stage. But for Mme. Rethberg the part is a unit composed of two equal balanced parts, one of vocal splendor, one of free, spontaneous, vivid acting."—Examiner, July 30, 1926.

La Juive

"She is a most youthful Rachel to the eye, and it goes without saying, an altogether lovely one to listen to. Not only does she project the initial thrill of the high B flat that closes the first act, but she makes of the second act's aria such a gorgeous piece of vocal art that one almost believes it is good music. Furthermore, she realized the dramatic possibilities of the part in a manner that lifted it far above the usual stereotyped operatic interpretation."—Examiner, July 24, 1926.

"Mme. Rethberg was singing Rachel for the first time and rose to the spirit of the occasion. Her tone was lovely in quality, with beautiful shades of coloring for the softer passages and power for the big phrases. She played the part with appreciation for the story and with a directness that gave it character."—Post, July 24, 1926.

"Mme. Rethberg made her debut in the title role last night and sang it with exquisite beauty. Her crystal-clear soprano is slender as a thread when she wants to make it so, although it swells forth rich in splendor without losing a whit of its quality."—Journal of Commerce, July 24, 1926.

Andre Chenier

"The dewy fluency of her tone revealed a musical quality in Giordano's score largely unsuspected in the past. In finesse and amplitude it was one of the most enjoyable achievements for which Rethberg has been responsible this summer."—Journal, Aug. 11, 1926.

"Elisabeth Rethberg reflected glory of her own in the role of Maddalena, conceiving the girl as demure rather than tempestuous. She sang thrillingly, matching her tones with those of the tenor and the orchestra with extraordinary dexterous sweetness."—Journal of Commerce, Aug. 11, 1926.

"Elisabeth Rethberg was the heroine, Maddalena, merely charming and mischievous at first, but developing the motive of a love that carried on into absolute self-abnegation, as the play proceeded. Her singing was lovely."—News, Aug. 11, 1926.



As Maddalena in Andre Chenier



As Aida in Aida

MUSICAL COURIER

Weekly Review of the World's Music

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No. 2429

"Books op'ry."

Dead-heads are very much alive to their opportunities.

When a prima donna does not have pictures taken of herself, that is news.

Died peacefully—community singing. The MUSICAL COURIER said it would.

Opera clothes and election ballots will be much in evidence hereabouts next week.

A request program, where the audience selects what it likes, is a concerto, is it not?

Tuberoses and lilies are the flowers which ought to be handed over the footlights occasionally.

Walter Damrosch says that radio aids concerts. And he might have added, too, that concerts aid radio.

There was an impromptu meeting of the International Pianists' Union last week when the steamship France brought over the Pole, Ignaz Friedmann; the Frenchman, Alfred Cortot, and the American, Ernest Schelling.

Some person is exercised because several of the concertizing cantors keep on their hats while singing in public. Do not Faust, Vasco di Gama, the Duke of Mantua, Escamillo, Wotan, Lohengrin, and many of their operatic brethren also keep on their hats while singing in public?

The New York Times asked recently: "Is America's Age of Art Dawning?" Decidedly, we should say, in view of the national pother about Valentino, Babe Ruth, the Channel Swims, Mr. and Mrs. Irving Berlin, President Coolidge's fish, and the Tunney-Dempsey Symphony.

Headline in the Herald Tribune of October 24: "Fashionables Preparing for Opera Opening." Cannot one just see the modish folk devouring all the literature on the history of the lyric stage; the principles, science, and art of singing; the lives of opera composers; the development of folk opera, romantic

opera, coloratura opera, music drama; the art theories and aesthetics of Rameau, Gluck, Lulli, Mozart, Weber, Verdi, Rossini, Meyerbeer, Gounod, Berlioz, Wagner, Puccini, and Debussy?

There is talk that cabling overseas is to be made more expensive. If it comes to pass, expect a strike of our grand opera stars to have their salaries raised, or they never will be able to stand the increased tolls next summer for informing curious America of their strange adventures during vacation time in Europe.

The American Society of Composers, Authors and Publishers has just put out a pamphlet on Performing Rights in Copyrighted Music, printed especially for the information of professional musicians. It is full of exact information on this subject of so much interest to all composers. The MUSICAL COURIER will shortly publish an article on this subject with a résumé of the information in the pamphlet.

Although it happened a year ago or so, news of the marriage of the veteran violinist, Eugene Ysaye, does not seem to have become generally known in America, where it is of particular interest as the new Mme. Ysaye is an American girl. Her maiden name was Dinsens. She came from Cincinnati and has studied with the great master for several years. Mme. Ysaye is approximately half a century younger than her recently acquired husband.

It would interest us to hear that orchestra at Moscow which has won fame for itself by playing without a conductor for the last several years. That it is possible for an orchestra of expert professional musicians to do so is, after all, nothing extraordinary; but that any body of them will undertake to incur all the extra work entailed by the absence of a conductor—and to what possible purpose?—is something that can be understood only by the Russian soul.

We Americans are often accused of lacking appreciation for the finest in art. We are called jazz lovers and it is rather more than implied that that sort of music is about up to our standard. The best refutation of this statement in recent years is the tremendous success of the English Singers. Here last season on a trip of only a few weeks, giving a limited number of concerts, they won such a reputation that—we know this for a fact—the demands for their appearances in this country were much greater in number than they were able to accept in the time allotted to America this year. They sang last Sunday for the first time this season and demonstrated once more what an exquisite art theirs is. We have nothing just like it in this country.

The news columns tell that the late Dr. A. S. Vogt, conductor of the Mendelssohn Choir, of Toronto, left an estate of nearly \$200,000. It is idle to suppose that he made such a sum of money out of choral conducting, but if he amassed it in commercial enterprises, real estate, or speculation, at least the circumstance proves that a musician is not necessarily, as popular tradition has it, helpless in the practical financial matters of this world. In fact, that fallacy has been fairly well refuted. Our age of materialism is not without its effect on musicians. Throughout all time, some professional followers of the tonal art, have been able to earn large sums of money, but seldom have they shown the ability to keep it through saving or wise investment. Today we have many wealthy music-makers; some of them, indeed, are millionaires. Music and poverty, as in olden periods, no longer can be regarded as synonyms.

The Rochester Opera Company is planning something unusually worthwhile for its opening performance of the season at the Eastman Theater, Rochester, N. Y., on November 1—noting less than the first performance ever given in America, as far as the records show, of Mozart's opera, *The Seraglio*, as it is to be called, though the usual title in English is *The Elopement from the Seraglio* or *The Abduction from the Seraglio*. It was performed for the first time at the National Theater in Vienna in 1782 at the command of Joseph II of Austria and contains some of Mozart's most charming and witty music. It has survived in Europe, especially in the repertory of the Munich Opera where it has many times been a feature of the annual Mozart festival, but for some reason it appears never to have been given in this country. The story is a delightful comedy and there are fine roles of Costanza, the coloratura soprano, and Osmin, the comic bass. The Rochester production will be put on by Vladimir Rosing, and Eugene Goossens will conduct.

HOW ABOUT THE ARTIST?

Powel Crosley, Jr., manufacturer of the Crosley Pup and other efficient radio receiving sets, sends out a very optimistic press sheet about our growing musical advantages.

"How many music students are there who have skimped and saved and almost starved themselves to get together the money to hear the great musical artists perform?" This is the question Mr. Crosley asks, and he goes on to say that, thanks to the radio, that is no longer necessary. All the students have to do now is to skimp and save and starve themselves so as to buy a radio receiving set, after which they get all they want of the great artists free.

Quite so. But how about the great artists? And what will soon be the good of being a music student if this sort of thing goes on? The great artist may get a very good fee for singing or playing to ten million people via radio, but how would that fee compare with what he would receive for singing or playing to those ten million people across the footlights? That would mean four or five thousand concerts instead of just one—four or five thousand fees instead of just one—four or five thousand a thousand dollars instead of just one thousand. If the artist got only fifty cents from each of those ten million people he would get five million dollars.

Fortunately, Mr. Crosley is wrong. Students of music, and lovers of music, will still continue to go to the concert hall to hear the great artists. Why? Well, we do not pretend to know why, but there is certainly an appeal in the public performance that is not to be found in radio reception. That appeal will last even when radio reception becomes absolutely perfect. It will last even when we have a combination of moving picture and musical performance which is as perfect as ever such a thing can be.

Why? Well, we do not know why. We do not know why we would rather go out in storm and rain, in cold or heat, to visit a friend rather than talk to him over the telephone. We do not know why we would rather see the great preacher or orator in action and hear his voice at the same time, than merely hear his voice, even when the reproduction is perfect.

Radio looked like a terrible menace to music when it first started. Now that the world is getting over the first shock of radio's glamour music is "coming back." Music is not only coming back, but has taken the same step forward that it took after the "menace" of the phonograph and of the player-piano. People have learned to like music who never liked it before. People are going to concerts today who never went before radio or the phonograph or the player-piano were invented and brought the charm of it to their homes.

These mechanical inventions enlarge audiences, but they have not sufficient charm to keep people at home, to keep people away from concert halls and theaters. Wonderful as they are, and so astonishingly near to perfection, there is something yet more wonderful in the magnetism of the artist himself. There is a delight in mere association, mere physical presence, that no substitute can compete with. What is it? Will it last? Will it always be so?

Who can tell? We live in the present. The future will take care of itself. Adjustments will follow every improvement in mechanical offerings, and the great artist will, no doubt, always be safe. Radio, the phonograph, the player-piano, the moving picture, and all other great mechanical innovations, will also be safe. The world does not let any such benefits escape it.

Advertising such as Crosley puts out will also continue. It, too, is useful. It awakens in people a want for things, and the possession of these things enlarges their horizon, and so we grow and grow and get better and better all the time. But one thing does not kill another. No substitute ever destroys an actuality. There is a vast difference between a substitute and an improvement. Artists and artist concerts will improve and keep on improving, and no substitute will do away with them.

Tetrazzini was married the other day. It was a love match, and the great coloratura singer remarked: "Now my real lyrical life begins. Hereafter I shall have something to trill about."

VARIATIONS

By the Editor-in-Chief

We have been re-reading some of the writings of the late Henry T. Finck. Only fourteen years ago he penned a paragraph which must make music lovers smile today:

According to the London Telegraph, Brahms is still so greatly misunderstood in England that "a good performance of a symphony or a sonata is an event." Who would have thought it? It would be very interesting to know just how many English concert-goers really and truly love Brahms. Would a thousand be too bold a guess?

Outside of Germany, there is no country which now values Brahms more than England.

America, too, is in the list of Brahms worshippers. In fact, his music no longer is looked upon with misunderstanding in any land of culture.

Brahms has won his position and will hold it, because his music is based on the highest aesthetic principles; because he lived and thought in an atmosphere of musical culture; because he rid his soul of much of the dross of human existence and sent it soaring to noble and exalted aspirations; and because he believed firmly in that artistic structure of music which used Bach as a foundation and Beethoven as the roof. Brahms ribbed it around with substantial walls that no amount of criticism or ridicule could shake.

Of the Brahms songs, Finck wrote: "The songs of Wolf resemble those of Brahms more than those of any other master, being for the most part equally dry, abstruse, and uninspired." Those Wolf songs which resemble Brahms' are the former's best. It is the ambition of every really serious modern song writer to be able to equal those inspired creations of Brahms, "Wie bist du meine Königin," "Wie Melodien zieht es," "Minnelied," "Feldesinsamkeit," "Waldesinsamkeit," "Liebestreu," "Heimkehr," "Ständchen," "Sehnsucht," "In der Ferne," "Der Kuss," "An eine Aeolsharfe," "Der Schmied," "Vier Ernste Gesänge," "Fragen," "Die Mainacht," "Sapphische Ode," "In der fremde," "Von Ewiger Liebe," "Immer leiser wird mein Schlummer."

Brahms, like Liszt, no doubt said to himself: "I can wait." Most of the modernists are saying the same thing. To some of them the world feels like replying: "You can? Well, here's a napkin and a menu. Go ahead and wait."

Violinists and managers who speculate in the stock market are to be pitied, and this includes concert and opera singers and conductors also. To say nothing of pianists, composers, cellists, choir leaders, teachers, and manipulators of the bass tuba.

"Sylvanite" writes to us in reminiscent and melancholy vein, asking whether we remember the lady teachers, with music-roll, "who used to confess honestly to being incompetent, but had to give lessons to earn their living. Don't you bewail the passing of the gentle creature, with her humble, hunted manner, her poor, galoshed feet stamping through the snows of winter, her thin, red nose pinched with cold, and her bony hands struggling to hold both music-roll and umbrella against the howling blasts?" We never had much sympathy for the lady, for we always thought of the damage she might do to truly talented children. No thin nosed, bony handed lady without musical ability, had to teach piano. Other, and more profitable professions were open to her, for instance, demonstrating a fireless cooker, or doing fancy laundering. It always was much higher art to flute a frill finely than to botch a Boccherini minuet badly. We fear that the sympathy of "Sylvanite" is misplaced.

Apropos, an unobserving English observer of Americans, said to us not long ago: "I never see really happy, smiling faces in your country. Even the children seem set and sad." We could not help replying: "Did you ever see a boy's face when his mother told him: 'Tommy, you needn't take your music lesson today. Your teacher died this morning.'"

At a Forty-second street drug and soda shop, the fountain bore this legend recently:

SPECIAL.
Mary Garden Sundae, 15c.
A novel creation of vanilla ice cream, sliced peaches, and other delicate ingredients.

Oh, modernistic composer, quo vadis?

Frank Van der Stucken, the composer and conductor, was a singing teacher a great many years ago, and a good one to boot. On one occasion he was

leading an orchestra in accompaniment to a well known soprano. Suddenly he stopped and glaring at the soloist said: "You made a simple turn on that note, but the composer desires a trill. Let us begin again." The selection was started over, but as before, the soloist avoided the trill indicated and substituted the easier ornamentation. Van der Stucken was furious. He pointed his baton at the offender. "Why don't you trill?" he shouted. "I can't," was the helpless reply. "You can't? You must. Damn you, trill." One look at the enraged face of the conductor was sufficient; the lady trilled. She confessed later that she never had done it before and always imagined her throat to be unadapted for that style of singing. However, the Van der Stucken method is not to be generally recommended for vocal teachers—or for pupils.

Several weeks ago we took occasion to publish something about method mongers in music, meaning of course, not those instructors who teach in the fundamentally correct manner, but those miscreants who seek to hide their own incompetency under the cloak of some famous pedagogue's "method," of which they claim to have the sole secret. Possibly Mme. Blanche Marchesi, of Paris, herself the daughter of one of the world's greatest singing teachers, misunderstood what we wrote, because we have received the following communication from her:

September 28, 1926,
202 rue de Courcelles, Paris.

Dear Sir:

In your generally so clever and amusing Variations, in the September 16 issue of the MUSICAL COURIER, I see an amazing notice which seems to do away with any faith in any method be it instrumental, or voice.

My name is mentioned with that of my mother, and I must say that although I quite remember to have visited your office with my husband, when Mr. Marc Blumenberg was alive and a great admirer of my work, I cannot remember to have said what is quoted, and must have been quoted by mistake, leaving a sense to my words which I could not possibly have given to the sentence. I represent a method, an absolute method, after my conviction and seventy-five years of Garcia's, sixty-five of my mother's and thirty years of my teaching. It is the one unerring method, if taught by someone who really learnt it, and has all the gifts required to be a singing master.

There now is such a desperate struggle in the world and such a phenomenal movement around the human voice and its work, that it seems really under my dignity to add a line to the wild turmoil of vocal confessions and preachings. Thank heaven, there is a method to cure the ill and ill-treated and save them, and also to protect and preserve the healthy, unspoiled voices.

Some day, it will be possible, to judge absolutely, and find the truth. When I shall have been locked up in a secluded place, with twelve other renowned singing masters locked up in twelve other places, and every one be given in hand for two years, six broken and six healthy voices, to be taught far from everywhere and everybody, and chosen by a jury in public, records taken at entrance on gramophones, and three great throat specialists having inspected throats and noses and put down their diagnosis, that day I shall be able to prove what I am saying about the Marchesi method.

Yours sincerely,

BLANCHE MARCHESI.

P. S.—The three teachers you mention, Mathilde Marchesi, Lamperti (his wife was my mother's pupil, and placed the voices for her husband) and Stockhausen (who was a fellow pupil of my father, at Garcia's) all studied with Garcia.

The calamity croakers who have been doing their usual hoarse pre-winter predicting that the concert season has gone to the demnitition bow wows, will be considerably flustered when they read the financial figures of Galli-Curci's current concert tour, which began in Buffalo, October 8. On October 14, at Regina, Can., the receipts were \$7,500; October 16, at Calgary, \$9,832; and on October 16, at Winnipeg—but let the telegram speak for itself, which Evans & Salter, the prima donna's proud impresarios, received from the manager of the Winnipeg concert: "All attendance records broken here tonight by audience of 7,000 with box-office receipts of \$11,047.50. Previous largest audience here numbered little over 2,600, so crowd tonight nearly three times as large. In superb voice and sang 11 encores including 3 at end of program. Regards." The moral of the matter seems simple: Give audiences what they desire.

It is estimated that two per cent of the old timers who rave about the beauties of the waltz know how to dance it. —Charleston, S. C., Journal.

In the Telegram: "The two things that cause the most unhappiness are envy and static."

Last week our pen slipped in this column, and we quoted Charles Steinway when we meant Frederick Steinway. Charles is dead. The person who cor-

rected us said: "The mistake is not important. It doesn't matter how much the heads of the firm change; it is only their piano that never changes."

Another thing that the Panama Canal has done is to make the distance of traveling shorter between Buenos Aires and the Metropolitan Opera House.

"What is an Ideal?" asks the Review of Reviews. Well, what is?

In Lawrence Gilman's perspicacious program notes for the Philadelphia Orchestra concerts: "I miss the melodic flight," wrote Clara Schumann amazingly in her diary after Brahms had played to her on the piano, in 1876, portions of his First Symphony, including the Finale. Perhaps Brahms, competent and experienced pianist though he was, played his music like a composer—that is to say, inadequately; but it is hardly likely that he failed to bring out the 'melodic flight' that wings that marvelous Finale into the wind and sun of its C major altitudes." It reminds us of the story which Rubin Goldmark, the American composer, tells about himself, when he was studying the piano with the late Raphael Joseffy, at the National Conservatory of Music (New York) then under the direction of Dvorak. At one of the lessons Goldmark seemed not to be performing at his best. Joseffy listened for a few moments, and then asked drily: "Are you playing this morning like a pianist, or like a composer?"

If the lions and the lambs do not lie down together, at least the critical tigers of Portland, Ore., sit down to lunch together. Not long ago the music scribes of that city gathered about the festive noonday table, and thereby set an example in conviviality and cooperation to their colleagues in other cities. "It was the only perfect ensemble heard here so far this season," reports John R. Oatman, of the Portland Journal and the MUSICAL COURIER. Other chroniclers present were David L. Piper, music editor of the Oregonian; J. L. Wallin, music editor and make-up editor of the Journal; Susie Aubrey Smith, of the Telegram; Emil Enna, of the News; Mrs. Warren E. Thomas, of the Spectator; Mamie Helen Flynn, of the Musical Leader; Jocelyn Foulkes, of Musical America.

At Carnegie Hall, the doors leading directly to the auditorium when the Philharmonic Orchestra gave its recent concert there, bore signs reading: "Positively Forbidden to Enter While Music Is Being Played." How about some of the modernistic works?

Leader Stokowski, always on the alert for innovations in the concert room, raised a lot of discussion in these parts last week, when, to bring out the "mystery, beauty, and eloquence of the music" (as he stated in a printed program slip) he darkened Carnegie Hall for his Philadelphia Orchestra ministrations, made his musicians read their parts by the aid of small desk-lamps but—had an immediately overhanging light so arranged that it threw its beams directly downward upon his head and brought into startling and dazzling prominence his mass of gold-colored hair. It was arresting; it was novel; it was picturesque. But was it art? At any rate, it did no harm to the searching and poignant interpretations, and left the magnificent playing of the orchestra unaffected. Stokowski, it seems to us, does not need the arc-lamp's artful aid.

"The Quest of the Golden Curl," is how Pitts Sanborn, the Cerberus of music in the Telegram, heads his say on Stokowski and his illuminated hair. The writing itself is a delightful piece of delicate irony, a style of which Sanborn is pastmaster.

The same Telegram (October 20) has an article entitled "All Eyes on Howard Jones." No; not Evelyn Howard-Jones, the pianist, but Howard Jones, the coach of the Southern California football eleven.

The season promises every kind of piano sport, and all the lesser listening pianists should bag a lot of experience climaxed with the customary conviction on their parts that they could play just as well as those confounded great ones if only the great ones didn't play so well.

"A la polacca" long has been a familiar musical expression. Of course in Chicago they call it, "a la Polacco."

A Western exchange says: "Charles B. Simpson has been an editor for sixty-three years." Not of a music paper, we'll warrant. LEONARD LIEBLING.

A CRITICAL PICADOR

Once a passable piano accompanist, rarely a good music critic. Why this is so, it is hard to say. Perhaps the lowly position from which the accompanist views musical life, engenders a certain degree of mental myopia, envy, and bitterness. Often the accompanist is a better musician than the singer, cellist, or violinist he accompanies, and nevertheless is forced to see all the applause, fame, and ducats go to the soloist. And more than that, he frequently is the victim of the soloist's whims, and usually gets the blame from that artist when things go wrong in the actual performance on the stage.

When such an accompanist becomes a music critic on a daily paper, it is not to be wondered at that the brief authority of his new post, goes to his head a bit at first. Himself released from the ranks of the oppressed, he appears not to be able to resist the inclination to oppress others. His perspectives are warped; the envenomed accumulation of years of subserviency shows itself in what he writes; his verdicts bear irrefutable evidence to the fact that he finds it difficult to be impersonal, that he cannot escape the feeling of desiring to dominate instead of being dominated; and the swelling pride of finally gaining an audience to whom he may address himself in his own right and standing.

It would be more than human if the case were otherwise, and no mere accompanist ever was more than human.

Recently, such an accompanist turned critic, and since then has been writing reviews which, in the vernacular of the moment, are generally regarded as "snooty." They certainly are impertinent, patronizing, and needlessly personal and offending.

Also, the gentleman of the keyboard and quill, took occasion recently to print ill-natured remarks about the weekly and monthly music journals. In his endeavor to be offensive he calls them trade papers. The use of the terms is no insult to such publications; all it serves to do, is to reveal the critic's bias and stupidity. If there had been no such "trade papers", there would not be the busy current musical life which those journals helped vitally to build up in this country. Ergo, if we had no busy concert season in New York, the daily papers would devote no appreciable space to music, and possibly there would be no paid critics.

Another inane complaint of the accompanist-critic in question, is that the pictures on the front pages of the music journals, "can be bought by anyone who can pay."

And pray, why not? Such pictures are not news, and they are not literature or reviews. They are pure, plain (and profitable) advertising. No paper in the world gives advertising for nothing. It should be said, furthermore, that not even the New York World gives advertising for nothing.

Nothing reprehensible attaches to a music journal which accepts money for a front page advertising picture. The reprehensible thing would be for such a journal to accept money from the artist for the service, and then for both of them to pretend that it has been extended as a compliment.

The real cause of envy on the part of some of the metropolitan music critics toward the musical journals, lies in the fact that such publications circulate all over the country, while the New York daily papers are read only in this city.

The MUSICAL COURIER is rather proud of the fact that it is a musical trade paper. It has been published for very nearly half a century, and is the oldest music paper in the world. It never has missed an issue since 1880, when it was started. All other music papers in existence at that time, have ceased to live. Others have died meanwhile; a few have functioned intermittently, appearing and disappearing, with pleasant episodes of bankruptcy between the periods of public activity.

This "trade paper", the MUSICAL COURIER, advocated and encouraged the American composer when the dailies were neglecting him and their critics were attacking him; this MUSICAL COURIER trade paper was the first American journal to recognize the greatness of Wagner, Strauss, Tschaikowsky, Debussy, and other masters, and to espouse their cause when the critics of the daily papers were ridiculing and reviling them and their works.

This MUSICAL COURIER was in the forefront of the successful campaign to raise the pay of musical artists, and music teachers. This MUSICAL COURIER sponsored, and made propaganda for Edward MacDowell from the moment he returned to our country from his studies in Europe.

This MUSICAL COURIER opened its columns to articles by Bernard Shaw, Philip Hale, Saint-Saëns, Prime-Stevenson, Liszt, Straus, and other celebrated musicians.

This MUSICAL COURIER gave his first opportunity to, and had on its office staff for over fifteen years,

James G. Huneker, and printed in its pages all the material from his pen which later made the contents of his famous books.

This MUSICAL COURIER at one time employed on its editorial pages simultaneously, Henry E. Krehbiel, William J. Henderson, and Henry T. Finck.

Altogether, it is a record on which the MUSICAL COURIER is willing to stand, and which evidently satisfies the musicians of America and Europe, to judge by the generous and ever increasing patronage which they continue to extend to our paper.

CRITICAL BYWAYS

Lawrence Gilman, of the Herald Tribune, sails into those critics who dwell on a composer's "lack of spontaneity." Mr. Gilman calls such a critical charge "irrelevant and offensive." He points out rightly, that the critic has no way of knowing whether the composer writes without spontaneity, and asks: "Is it any of the critic's affair, anyway?" Beethoven wrote with agonized labor, Mr. Gilman reminds the world. He continues with warmth:

The point seems to us to be that the critic's business is to say what the music is like as it enters his ears or meets his eye on the printed page. It seems to us important and intrusive for him to attempt to go behind the returns. It is none of his business to inquire sternly whether the composer labored in agony over the parturition of his music, or tossed it off as easily as the skylark circling in the blue; or whether he wrote his song or his symphony to pay a debt, win a prize, confound a rival, or melt the heart of his mistress. The achieved result is the only legitimate object of the critic's study.

The composer, reading about his lack of spontaneity, might well, according to Mr. Gilman, say to the critic:

"Very well, I own that my music is 'calculated,' is 'deduced.' I shall not pretend to have written it 'spontaneously.' Now, that being agreed upon, what then? Do you find that my music is banal or distinguished; tiresome or engrossing; imitative or individual? Has it point and pith and power, or is it flabby and amorphous? Is it craftsman-like or is it inept? Has it brains and bowels, or is it stupid and weak and flaccid? That, if you will permit me to say so, is the point."

There is no dissension possible from Mr. Gilman's view. He has, as usual, put his finger on the right spot.

TUNING IN WITH EUROPE

To judge by the present vogue enjoyed by plays about music and musicians, one would think that "the greatest of the arts" were actually the most popular thing in Europe, and musicians the best beloved of men. The wave started with Sacha Guitry's Mozart, which had a sensational success—*un succès fou*—not only in Paris but also in London. Now we have the dramatized version of Margaret Kennedy's novel, The Constant Nymph, which is simply *the play* one must see in London to be in the swim of things, and which is certainly not going to be spared to New York. And in Paris we have the latest effusion of M. Eugène Brieux, de l'Académie Française, which is supposed to show the Parisian bourgeois what a musician's character is really like.

Let us hasten to remark that in none of the three cases, however, is the success of the piece due to the music, though in the case of Mozart it is certain that it would not have made the furore it did if the music had been Mozart and the play about M. Reynaldo Hahn (which means nothing as to the merit of either but a great deal as to the taste of the public of today). In The Constant Nymph, it is true, Eugene Goossens has contributed some very clever music, and Noel Coward, actor-playwright-musician, performs some of it with great élan, but the thing that "gets" the audience is the confidential insight into the musical ménage—or manège, for the author himself calls it Sanger's Circus, Sanger being the composer, the great and immoral—or super-moral—musician who "sets the tone" of the piece, as it were. It—or rather the novel from which it was taken—is, by the way, one of the best pieces of character study that have been made in this much-abused field, and every musician should be grateful to the author that there are no "soft minor keys" or "symphonies for the violin" in it. Miss Kennedy evidently knows the musical metier.

As for M. Brieux's comedy, which is called La Famille Lavolette—what a fall was there! If that is what the modern French comedy has come to—and Brieux is one of its most popular exponents—then take me to the Canary Islands, or the Antipodes. Lavolette is one of these "lovable" characters who talk about music when they mean love, and vice versa, and to whom every rehearsal with a singer is the beginning of a love affair. He leaves (happily

and now let him write something about the critics who worry about the fees the artists receive, and the methods they employ to secure press publicity. What on earth has that to do with the way they play or sing; and why should the critic concern himself with anything that does not take place on the concert platform or the operatic stage?

JUILLIARD

It seems that even distant cities are becoming interested in the failure of the Juilliard Foundation to accomplish anything tangible notwithstanding the resources at its command. We were astonished to find a long editorial on it in the Pueblo (Colorado) Star-Journal, in which E. MacDonald Millar, the musical editor, said, among other things: "The granting of \$1,000 to a student as a maintenance expenses is ridiculous. Do the trustees imagine such a sum will pay for the upkeep of any student in such an expensive place?" Mr. Millar is confused. The Foundation provides no maintenance at all for the students. The \$1,000 represents merely the book value of the tuition given them free. Mr. Millar goes on to say: "Their (the trustees') minds seem to be centralized on holding on to the last nickel, and thus compelling students to 'pick up' and travel across the country into surroundings which are most probably very un congenial. We are afraid it is the old story of a donor's wishes being deliberately flouted by men who have no knowledge of the requirements of art." The secret seems to be getting out.

EVIDENTLY INSPIRED

Last Sunday's New York Times says that Arthur Honegger, the Paris composer, is writing a symphony inspired by an American football match. This week the New York concert programs scheduled a chamber music composition by Honegger, called Easter in New York. Can it be that the gifted gentleman is making musical propaganda for his early and permanent residence in our metropolitan midst? It is to be hoped so; his presence in New York would be welcome because of his talent and influence. And also, after a few seasons, we proudly could call him an American composer.

before the curtain goes up) for a ten weeks' concert tour with one of his female interpreters and stays away seven years; comes back, is forgiven by his wife, only to repeat the performance within a month. His vows are as insincere as his music—presumably—is genuine, and his morals generally are such that the whole family, naturally, goes wrong. Until a good bourgeois, a manufacturer from Lyons, enters as father-in-law, forgives everybody and everything, and assumes mastery of the situation.

Anything less convincing could not be imagined, but the tragedy is that the audience, apparently, was convinced. The only time we were able to laugh, by the way, is when everybody was dead serious—when it was mentioned that the composer, returning from his triumphal tour, was awaited at the station by an American impresario who offered him, on the spot, a tour of the U. S. A. We did laugh at that; though the joke seemed familiar.

No, the great play about a musician has not been written as yet. The trouble is that all the really great writers know nothing about music; and those who really know music don't know how to write. There may be exceptions, of course. The trouble is we have no time to write plays.

By the way, what about Shaw? He used to be a music critic before he found out he could write. Why not profit by one's past, however dark?

They say tenors are conceited. Here's a true one about a baritone.

Said baritone asked one of his fellow artists, a soprano with whom he frequently appeared, for her signed photo "for his collection." She sent it to him, duly dedicated:

To R . . .
from his admirer,
X

In return the soprano asked for the baritone's portrait. He sent it to her, duly inscribed:

To his admirer X
from
R . . .

This is what they tell about Gaby Deslys, of glorious memory, in Paris. She heard of the death of her rival, Blanche Dufrêne. "Terrible!" she exclaimed. "I'd never go to such lengths to make people talk about me."

C. S.

QUEEN MARIE WRITES BALLET SCENARIO

Queen Marie of Roumania has written the scenario of a ballet. Ottakar Batik, ballet master of the Metropolitan Opera, returned from his annual visit to Europe a short time ago, bringing the manuscript and the American rights. The ballet, which deals with the love of a princess for a poor gypsy musician, has not been given a title as yet. Oskar Nedbal, well known Czech composer and conductor, has written the score. The Queen received Mr. Batik in private audience last Sunday and discussed with him the prospects for an American production of the work.

BRAHMS AND LAUNDRY

As we have at various times confessed in these columns, however much we admire the Brahms' Lieder and much of his chamber music, we have never been an enthusiast for the symphonies. Now we have arrived at the conclusion that this is due to the fact that there are so few conductors who interpret them illuminatingly. Such a performance as Toscanini gave of the Third Symphony when he was here several years ago with his own orchestra, or such a performance as Stokowski gave of the First last Tuesday evening, is the only sort of thing that converts us. Our hardened and blasé old musical heart got a genuine thrill on both those occasions. Last week we wondered what percentage of that great audience which goes to hear the Philadelphia concerts because it is the thing to do and because it is so hard to get tickets, really understood that it had been listening to what is unquestionably as fine an orchestra as has ever been assembled, giving a superb performance of the symphony. There were three recalls, not especially hearty ones, where, after things like Scheherazade or a Tschaikowsky symphony, that same audience will tire its hand out, calling Mr. Stokowski back a dozen times. We begin to suspect that the Philadelphia Orchestra cult in this city is very largely *snobisme*. It seems too bad that the hundreds who could truly appreciate this orchestra but who are unable to hear it because the seats were long ago absorbed by our "best people," are necessarily shut out. Evening dress is quite de rigueur at the Philadelphia evenings. We recall, too, how miffed that eminent art dealer, Josef Stransky, once was in the days when he was devoting part time to manipulating the Philharmonic because we pointed out there was a larger percentage of stiff shirt bosoms at the Boston Symphony concerts than at his. He insisted that his were the best laundered concerts in town and felt very badly because the populace did not seem to appreciate that fact and dress accordingly.

PIONEER WORK

Congratulations are due Charlotte Lund, who is doing some fine pioneer work in America in the cause of opera through her opera recitals which are rapidly becoming popular. Congratulations are due to the Institute of Arts and Science of Columbia University which presented her in the first of this season's opera recitals—*La Bohème*—on October 18. Congratulations are also due the record audience in attendance upon this occasion—the largest of its kind ever assembled at the University—there being 1,980 thoroughly interested and keenly appreciative listeners. Courses that include this talented artist for the season of 1926-27 are indeed fortunate. Charlotte Lund gives an entertainment that is on a high standard and treated in a very humane manner—one that never could be called "over the heads" of the audience.

WHAT WE NEED

The new issue of the National Federation of Music Clubs' Bulletin is just going to press. It contains much that is of interest, especially with regard to the "Singing Biennial" to be held next year in Chicago. That will be a carnival of song, but it is not in that alone that the Federation seems now interested in vocal music. The Bulletin has announcement of a National Hymn Contest, of Church Music Lectures, of Opera in English, of Chicago's Children's Choruses, of Clarence Gustlin's lectures on opera, various items regarding American operas and American operatic artists, and so on. It really seems that the Federation had made up its mind to make America sing. It would be a wonderful thing if it could be accomplished. It is the one thing we most need in our musical progress.

AMERICAN COMPOSERS, ATTENTION!

Adolf Tandler, founder and director of the Los Angeles Little Symphony, writes to the MUSICAL COURIER: "Should you have any inquiries from composers who wish to have their new works performed by the Little Symphony, please send word." Composers who have available works should communicate with us or with Mr. Tandler direct.

"SO THIS IS JAZZ"

We have no hesitancy in saying that So This Is Jazz, the new book on America's most popular indoor sport (written by H. O. Osgood, for sixteen

years on the MUSICAL COURIER staff, and published by Little, Brown & Co., Boston), is the best book on the subject ever written. This statement is irrefutable, for the simple reason that it is the only book ever written on the subject. It will be reviewed at length in these columns next week.

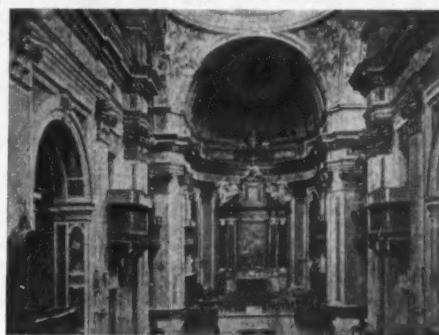
NO REST AT ALL

Dostoevsky's celebrated novel about Roskolnikoff, known in English as Crime and Punishment, never gets a chance to rest. The other day Lawrence Irving's dramatic version of it came on the boards again at the Greenwich Village Theater, and now somebody named Arrigo Pedrollo has written an opera, *Delitto et Castigo*, which is to be produced at La Scala this winter. The book is by that veteran expert, Forzano. Another Scala novelty will be *Dama di Challant* by Carmini Guarino, which won the prize in the national government competition. The scala opens with *Don Carlos*. Revivals during the season will include *Freischütz*, *Cavaliere della Rosa*, and *Fidelio*.

PERUGIA HAS GREAT MUSICAL CELEBRATION

(Continued from page 5)

for Foreigners. This institution, recently founded by the Italian government in Perugia, is for the purpose of spreading knowledge of the Italian language, history, science, art and literature, but it will concentrate on the history of the fine arts, and especially music. According to the speech made by

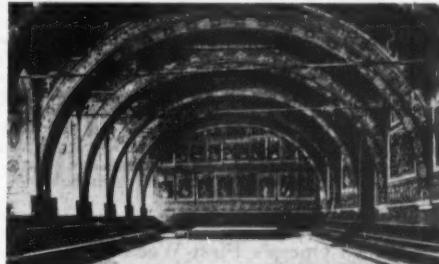


CHURCH OF SANT'E FILIPPO

where most of the concerts were given

the Minister of Public Instruction there will be courses by the most eminent professors of Italian universities. As it is not within the province of this article to enumerate the many advantages to be enjoyed here, I shall confine myself to the musical side.

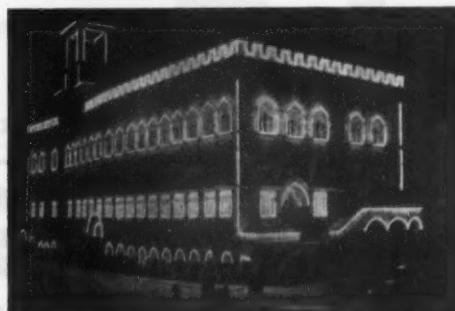
The first lectures dealt with Italian opera of the nineteenth and twentieth centuries (Rossini and Puccini). This was followed by a course of ten lectures on Italian paintings,



THE SALA DEI NOTARI

in the Municipal Palace of Perugia where the courses for foreigners are held

sculptures and religious music from the Middle Ages to the time of the Renaissance. The lectures were delivered by Fernando Liuzzi, the MUSICAL COURIER'S Florence corre-



MUNICIPAL PALACE AND CATHEDRAL AT PERUGIA
as they were illuminated during the Franciscan Festival.

spondent. They laid stress on the liturgical drama and its evolution from the primitive stage in the eleventh and twelfth centuries, until it reached the popular sacred drama inspired by St. Francis d'Assisi. He followed its poetic and musical development from the thirteenth through the sixteenth century until it assumed the form of a spiritual melodrama under the influence of Santa Filippo Neri in the seventeenth century and finally became the modern oratorio. The lectures were richly illustrated with pictures and with three big vocal concerts, thanks to the liberality of the rector of the University who provided the means.

VATICAN CHOIR SINGS "SACRED OPERA"

Two of these concerts were dedicated to choral music sung by the Società Polifonica Romana. This wonderful ensemble of singers, which, by the way, also sang at the concerts of the Eucharistic Congress, is the best in Italy. It is well known in America, where, as the Vatican Choir, it had several successful tours under its talented director, Raffaele Casimirri. The first program, confined to the "*Laudi*" and the *dramma liturgica*, comprised a mystery, *Mary at the Sepulchre of Christ*, of the eleventh century, and various excerpts and dramatic fragments of works in pure Gregorian style.

These were followed by several laudi for three and four voices from the fourteenth and fifteenth centuries; a laudi by Giovanni Animuccia of the sixteenth century; a *Dialogo Spirituale* by G. F. Anerio (17th century); a chorus of six voices and orchestra by Stefano Landi; and a big scene from Landi's celebrated "sacred opera", the text of which was written by Cardinal Rospiglioso just before he became Pope Clement IX. It was produced for the first time at the Teatro del Palazzo Barberini in Rome in 1639.

All the music performed at this concert had to be specially transcribed from rare old documents for the occasion.

The following concert was devoted to the greatest Italian polyphonist, Giovanni Pierluigi da Palestrina. Several motets from his *Songs of Solomon*, his magnificent *Alleluia* and the whole of the sublime *Stabat Mater* for eight voices and two choruses were performed. The third and last concert revealed some ancient musical treasures, chiefly unknown sacred melodies for solo voices.

AMERICAN SINGER PRAISED

Particularly worth recording are two scenes from mediaeval liturgical dramas, *L'Apparizione in Emmaus*, and *La Resurrezione*; several sacred popular songs, a magnificent setting by Claudio Monteverdi to the *Songs of Solomon* and a Psalm of David by Francesco Cavalli (17th century). These last works were beautifully sung by a young American, Marie Powers d'Aloisio, accompanied on the organ by Prof. Liuzzi. She caught the spirit of her songs to perfection and her big, luscious voice completely filled the enormous church of Santa Filippo.

This closed the festival in commemoration of the saint of Assisi, a festival so extensive and so rich in the revival of a nearly forgotten art that it more than rewarded the foreign as well as native visitors that were able to be present.

F. L.

MUSICAL COURIER READERS

(Continued from page 15)

clubs which formerly persuaded young artists to appear without compensation are now paying fees to League artists and other clubs have advanced their fees or have promised to do so next year.

The National Music League is supported by contributions and is not in any sense a commercial institution. The first year was made possible by a small group of people who contributed the necessary amount to carry out the plan and to prove its value and practicability. The future development of the League depends upon additional subscriptions and contributions, as the income which the League derives from the services rendered is not sufficient to carry on and expand the work.

(Signed) HAROLD VINCENT MILLIGAN,
Executive Director.

Aubert-Chopin Work on Symphony Society Program

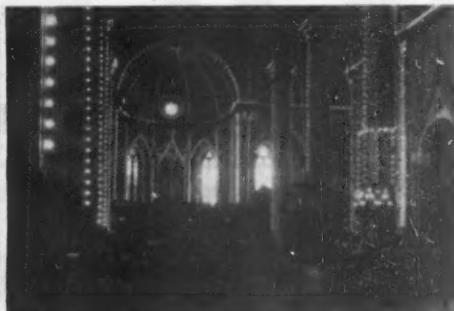
On November 4 the New York Symphony will give the first American performance of *La Nuit Ensorcelée*, a ballet arranged from Chopin music by Aubert. At this concert Albert Spalding will play Joachim's Hungarian Concerto. On November 6 the soloist at the Young People's Concert will be Shura Cherkassky who will play Tchaikowsky's concerto in B flat.

Landowska to Build Concert Hall

From Paris news comes that the art center for Music of the Past which Wanda Landowska has established at Saint-Leu-la-Forêt has been a great success. As a result Mme. Landowska is building a concert hall in connection with the center which will be opened next spring. Mme. Landowska will be in America this season only for the months of January and February.

Ljungkvist to Assist Charlotte Lund

Samuel Ljungkvist has been engaged to assist Charlotte Lund at the opening recital of her Princess Theater series, October 31, also appearing at her opera recital on Turandot.



New York Critics Praise Edna Richolson Sollitt

Having won a group of fine New York reviews for her October recital, and a re-engagement for this season's tour as soloist with the Barrere Little Symphony because of the success of her spring tour, Edna Richolson Sollitt faces a busy season very happily.

The New York critics praised her playing for a great variety of attributes—her interesting and unacknowledged program, her musicianship, tone, style, technic, rhythmic sense, charm and her special fitness for each of her three extremely varied groups.

Leonard Liebling, in the American, said: "Edna Richolson Sollitt opened the season of piano recitals with a Chickering Hall appearance last night. The young pianist revealed technic of cameo clearness, refined, continent tone-production, and keen musical understanding. She was especially at home in the Mozart numbers, where her sense of classical style had a fruitful medium. Mrs. Sollitt was applauded with deserved warmth."

Richard Stokes in the Evening World commented: "A style not only professional but charming. An appropriate grace of touch and phrase in rendering the Mozart sonata, and a brisk sense of rhythm. Scriabin's preludes were delivered with melodious elocution."

The Herald-Tribune stated: "The first piano recital of the season took place last night in Chickering Hall, where Edna Richolson Sollitt offered a program inclined to avoid the usual recitalistic war-horses. Mrs. Sollitt, who is an experienced pianist, gave a performance of smooth, flowing and skillful technic. The Turina numbers had Spanish rhythm and atmosphere."

The Telegram specially noticed her smooth and fluent Chopin, and the Times and Morning World devoted con-



Hutchinson photo
EDNA RICHOLSON SOLLITT

siderable space to analyzing her modern group, of which several numbers were first American performances. The Turina selections were immediately requested by the Ampico among her new recordings, made this month.

Mrs. Sollitt, when asked the usual question: "To what do you attribute your success?" replied, "To my years of study with that greatest of artists, Josef Lhevinne, and to playing, playing in public, since childhood."

Activities of A. Y. Cornell Pupils

Forrest Lamont, tenor, beginning in November his twelfth consecutive season with the Chicago Opera, had a busy summer, singing eight weeks with the Cincinnati Opera Company. During the season he sang twenty-four performances, including Tannhäuser, L'Amore dei tre Re, The Music Robbers by Van Grove, Castle Agrasant by Lyford, Trovatore, Cavalleria and Pagliacci. He has several new roles in the coming Chicago season.

Rose des Rosiers, soprano, who began her serious study with A. Y. Cornell in Springfield, Mass., made her debut in Faust as Marguerite with the San Carlo forces at the Century Theater, New York. She was slated to do Thais and Madame Butterfly during the Boston engagement, and Nedda, Musetta, Michaela, during the season's tour. Marion McKeon, soprano, from Mr. Cornell's Albany class, is soloist in one of John Murray Anderson's Publix Picture Prologues. Miss McKeon sang a noteworthy performance of Santuzza in Mascagni's Cavalleria at the Hecksher Theater on August 1. Albert Hewitt, tenor, is singing in the Prologue to Beau Geste at the Criterion Theater, New York. He

has been soloist in the quartet at the University Heights Presbyterian Church. His singing of Turridu in Cavalleria and also Faust won unstinted praise and gave promise of worth while things later in the operatic line.

Viola Hailes, soprano, is singing in The Castles of the Air Company and is under-studying a leading role. Her interpretation of Marguerite in Faust at a recent performance at the Hecksher Theater caused generous comment, her trill in the Jewel song being likened to that of Melba. George Gagnan, baritone, has leading role in a big musical vaudeville act, and Lillian Morrier, soprano, is singing in Memories of Opera, an operatic vaudeville act which has a forty-weeks' Keith Circuit booking. Lois Landon, soprano, who for the past two seasons has been the leading lady in the Schenectady Stock Company, has a prominent part in Rachel Crothers' 39 East, which opened in Stamford and is due in New York in a few weeks. Marion Williams,



A. Y. CORNELL

soprano, and Erna Miru, contralto, are members of the Deep River Company Earl Waldo, basso, sings Toison D'or in The Vagabond King, New York Company, besides being soloist in the Munn Avenue Presbyterian Church, East Orange, N. J., and at Temple Peniel in upper New York.

Richard Campbell, baritone, has been engaged as soloist at the Church of the Pilgrims, Brooklyn, and Emma Reeves, contralto, at the University Heights Presbyterian Church, New York. The latter also sang during the holiday services at Temple Peniel and on a few hours' notice substituted for the contralto at Temple Beth Emmett, Newark, N. J. Hannah Fishburn, contralto, left October 4 for a twenty-two weeks' Redpath Chautauqua engagement, and is engaged for a summer tour by the same organization beginning in April.

Mr. Cornell has returned from a Canadian trip, and reopened his studios, reporting a large enrollment and practically filled schedule. He begins his second season as conductor of The Singers' Club concerts to be given at Aeolian Hall. A performance by the opera class which is to be a feature of Mr. Cornell's work this season is scheduled for February, and also several artist-pupil recitals during the season.

Verdi Club Announces Schedule

Florence Foster Jenkins, founder and president of the Verdi Club, announces a splendid series of affairs for this season, 1926-27. Already there has occurred the celebration of Verdi's birthday, consisting of a luncheon at the Hotel Plaza, followed by a theater matinee. To-day, Thursday, October 28, a Hollowe'en musicale and dance will be given by President Jenkins in the grand ballroom of the Ritz-Carlton Hotel. The first morning musicale takes place Wednesday, November 17, at eleven o'clock, Waldorf-Astoria Hotel. Musical mornings, musical and dramatic afternoons, the tenth annual ball of the Silver Skylarks (benefit Veterans' Mountain Camp), and the annual Rose Breakfast at the Westchester Country Club, will follow, with supper dances at the Hotel Roosevelt and Hotel Ritz-Carlton. The five Thursday matinee theater parties for the Actors' Theater Performances, preceded by luncheons, are planned as most attractive affairs. Mrs. Jenkins and board are evidently sparing no trouble to obtain high lights of the musical world for her programs.

Chicago Opera's First Week's Schedule

The program for the Chicago Civic Opera Company's first week, beginning November 8, is announced as follows: Monday, Aida, with Claudia Muzio, Aroldo Lindi, Florence Misgen, Van Gordon, Alexander Kipnis and others; Tuesday, The Jewels of the Madonna, with Rosa Raisa, Forrest Lamont, Giacomo Rimini in the principal roles; Wednesday,

La Bohème, with Luigi Montesanto, baritone, making his debut, as Marcel, and Edith Mason and Cortis in the other leads; Thursday, Resurrection, with Mary Garden, Anseaeu and Formichi; Friday, the revival of Tristan and Isolde, with Elsa Alsen, Cyrena Van Gordon, Richard Bonelli and others; Saturday matinee, Rigoletto, introducing the Norwegian soprano, Eide Norena, and Charles Hackett as the Duke and Montesanto in the title role; Saturday evening, Il Trovatore, marking the debut of Louise Loring and of Giovanni Polese, Italian baritone, and with Lindi and Augusta Lenska in the other principal roles; Sunday (matinee), Carmen, with Garden, Mason, Anseaeu and Rimini. On Sunday evening there will be a private performance of Lucia, which has been bought by a group of employees' associations of the Public Utilities for their annual recreation party.

David Guion at Chicago Musical College

In adding David Guion to its already formidable faculty, the Chicago Musical College has secured one of the best known of the younger American composers. The popular composer-pianist and teacher of piano has been signed up for several years' teaching by Carl D. Kinsey, business head of the College.

Recognized as a composer of originality and broad musicianship, Mr. Guion has reached a high standard with his numbers and there is scarcely a concert given by the leading artists of America that does not carry one or more of Guion's compositions. Such artists as John Philip Sousa, Percy Grainger, John Powell, Edwin Hughes, Mabel Garrison, Sophie Braslau, Paul Althouse, Arthur Middleton, Reinold Werrenrath, Alma Gluck, Margaret Matzenauer, Alice Gen-



DAVID GUION

tle, Florence Hinkle, Oscar Seagle, Alma Peterson, Alice Nielson, and many others have included Guion compositions in their programs. Verily, we say, the Chicago Musical College has added lustre to its faculty in the person of David Guion.

On November 10, a Guion recital—program devoted entirely to Guion compositions—will be given at South Haven (Mich.), with the composer at the piano, and Mabel Sharp Herdien, soprano, and Harlan Randall, baritone (also members of the Chicago Musical College faculty), assisting. The same program will be repeated at Central Theater, Chicago, Sunday afternoon, December 5.

OBITUARY**Evadna Hunkins Lapham**

Mrs. Evadna Hunkins Lapham, of Plattsburgh, N. Y., was the victim of an automobile accident in that city on October 15. She was a moving spirit in the affairs of the Plattsburgh Musical Art Club and in the Clinton County May Festival Association. In earlier years she was widely known as a concert pianist under her maiden name of Evadna Hunkins and she had also accompanied such well-known artists as Reinold Werrenrath, Sue Harvard, Hans Kindler, and others.

Caroline Sink

Caroline Sink passed away on October 3 at the Ann Arbor home of her son, Charles A. Sink, for many years connected with the Ann Arbor School of Music.

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BOSTON

DEBUT OF LUCRETIA GODDARD FEATURES CLOSING WEEK OF SAN CARLO SEASON

BOSTON.—The second and final week of the San Carlo Grand Opera Company's season at the Boston Opera House opened Monday evening, October 18, with Gounod's perennial favorite, *Faust*, heard on this occasion by an audience that filled the house. The particular magnet for this throng was Lucretia Goddard, the seventeen-year-old Boston soprano from the studio of Mme. Vincello-Johnson, who was making her operatic débüt in the role of Marguerite. If there were any skeptics who came to scorn, they remained to praise, for Miss Goddard proved herself a talent of uncommon promise. Although her voice is not yet completely matured Miss Goddard's singing disclosed abundant evidence that her tones are of lovely natural quality, agreeable and clear and that she uses her voice with notable ease. She sings moreover with a sensitive regard for musical values and with no little histrionic power. Indeed, her impersonation was far more sympathetic and convincing than portrayals of the role by artists of established reputation. Miss Goddard's success was emphatic and richly-deserved. At the end of the second act she was called before the curtain again and again, let alone being the recipient of a veritable storm of flowers. This young singer's career will surely bear watching.

Miss Goddard's success seemed to react on her confrères in a way to raise the level of the performance appreciably. Dimitri Onofrei as *Faust* quite outdid himself, while Andrea Mongelli as Mephistopheles gave fresh proof of his admirable abilities as singer and actor. Mr. Interrante contributed a splendid *Valentine* and Miss Schalker a praiseworthy *Siebel*. Orchestra and chorus, under the always capable Peroni, quite covered themselves with glory.

The balance of the week gave the principal singers of the company further opportunity to prove their mettle. Mmes. Escobar, Jacobo, Saroya, Paggi, Shalker and Axman, and Messrs. Tafuro, Mongelli, Onofrei, DeGaviria, Interrante, Conati, and Lulli maintained the high standards curiously observed by Mr. Gallo's organization. Incidentally, Miss Goddard repeated her success when she appeared as Micaela at the matinee of *Carmen* on Saturday afternoon.

GEORGE LIEBLING PLEASES IN RECITAL

George Liebling, pianist, gave a recital October 16, in Jordan Hall. Although Mr. Liebling's program was rather lengthy, he certainly gave evident pleasure to the large audience that gathered to hear him. Opening with the formidable C major fantasia of Schumann, the pianist proceeded to a group of pieces by Chopin, continued with three pieces out of Liszt, and brought his program to a close with five delightful numbers from the pen of Mr. Liebling himself.

A pupil of Liszt, it was to be expected that Mr. Liebling would have a notable command of tone and technic, with brilliance when required and a wide range of dynamics. Musical feeling is also his to an abundant degree, together with a sure instinct for the melodic line. A tendency to sentimentalize over music of tenderness is compensated for by the notable beauty of tone at his disposal. Mr. Liebling's audience recalled him, and he was generous with encores.

KOUSSEVITZKY INTERPRETS FRANCK

The pièce de résistance of the second pair of Boston Symphony concerts, October 15 and 16, in Symphony Hall, was the César Franck symphony, heard for the first time under Mr. Koussevitzky's direction in this country. That it would emerge Tschaikowskian in aspect was not astonishing; yet, without impairing its spiritual or epic qualities, the Russian leader added a sensuous, impassioned feeling in his interpretation that could not fairly be said to do violence to the original work. Manifestly Mr. Koussevitzky does not see eye to eye with those d'Indyan disciples of the great Belgian composer who would have us believe that Franck's ecstasy was always religious. There were moments of lyrical ecstasy and scaling of emotional heights in the performance that convinced the open-minded listener that Franck might conceivably have worshipped others besides his Creator.

A new tone-poem, *Southern Night*, by Alexander Steinert of this city, received its first performance at these concerts. Mr. Steinert has not studied in Paris for naught. His music is impressionistic, abounds in color and shows creditable workmanship. There are intimations in it of greater power and imagination than the young composer has permitted himself to reveal in effective fashion. His music will gain when he gives his wings a chance to soar and writes less objectively. The piece was well received and Mr. Steinert was called to the platform by the conductor to acknowledge the applause.

Mr. Koussevitzky opened his program with a beautiful performance of Mozart's charming and delightfully unpretentious serenade, *Eine Kleine Nachtmusik*, and brought the concert to a close with a brilliant reading of Strauss' ever-welcome tone-poem, *Till Eulenspiegel's Merry Pranks*, the orchestra playing with that high degree of virtuosity to which the indefatigable Mr. Koussevitzky has now raised it.

AARON RICHMOND ANNOUNCES CONCERTS

The Aaron Richmond offices report a season filled with interesting activity. Mr. Richmond's efforts will be divided, as in the past, between the Boston management of recitals in Symphony Hall, Jordan Hall and the Copley Theater, and the representation in New England territory of leading New York and Boston attractions. An incomplete list of Mr. Richmond's Boston concerts include: October 14, Ursula Greville in a song recital; 16, George Liebling, pianist; 19, Reginald Boardman, pianist; 21, Willard Amison, tenor; 26, Dorothy George, mezzo-soprano; and coming attractions, October 28, Harrison Potter, pianist; November 2, Stefan Sopkin, violinist; 9, Niemack and Gorm in a joint recital; 17, Paul Doguereau, pianist; December 7, Lester Donahue, pianist; 9, Richard Burgin, violinist, member of the Boston Symphony Orchestra; February 23, Georgina Shaylor, soprano; March 22, George Smith, pianist, and March 29, Angela McCarthy, soprano.

For the Daniel Mayer offices of New York, Mr. Richmond is representing in New England territory the Russian Symphonic Choir. The New England tour, under Mr. Richmond's direction covered North Adams, Mass., October 18; Greenfield, 19; Norwich, 20; Lynn, 21; Fitchburg, 22; Worcester, 23, afternoon, and Andover on the same evening; Providence, 24, afternoon, and Boston that same evening.

Several New England committees are busily engaged in preparations for the coming in November and December of the Tony Sarg Marionettes, which Mr. Richmond is representing in this territory for the Ernest Briggs Management of New York. The itinerary is as follows: West Hartford, November 29; New Haven, 30; Durham, N. H., December 1; Malden, 2; Providence, 3; Framingham, 6; Westerly, 8; Springfield, 9; the Boston performance will be given on December 4.

These are not the only New York attractions for the coming season, however, for Mr. Richmond also arranged Boston recitals for artists from the offices of George Engles, The Art Concert Service, Bogue-Laberge Management, Wolfsohn Bureau, Loudon-Charlton, and Richard Copley. Laura Littlefield, popular soprano and Victor artist, has been rebooked for an appearance by the Yale Symphony Orchestra, Dr. David Stanley Smith, director, for a second recital at Phillips Exeter Academy in New Hampshire; for appearances in Worcester and Greenfield, Mass., and Norwich, Conn., in addition to a series of private musicals.

Felix Fox, pianist, is scheduled for appearances in Farmington, Conn., Haverhill, Andover and Boston. Negotiations are under way for a series in Hartford.

J. Rosamond Johnson and Taylor Gordon, who were presented by Mr. Richmond last season in Boston in a series of three concerts of Negro spirituals, will return to the Copley Theater under the same direction for a series of programs. The first of these will take place on October 31. Four New England appearances have been arranged to link up with the Boston concerts.

Joseph Lautner, tenor, has attained an enviable reputation under Mr. Richmond's direction as a vocalist of distinct parts and a musician of the very highest order. Listed among Mr. Lautner's engagements for the coming season are appearances as soloist with the Handel and Haydn Society (*Messiah*), the Harvard Musical Association, Miss Porter's School in Farmington, Conn., the Plantations Club in Providence, at Williams College, Franklin, N. H., and Bridgeport, Conn.

Interesting appearances have been planned for Jean Betti, solo cellist of the Boston Symphony, who has become a great favorite; Claudine Leeve, soprano, whose solo appearances with the People's Symphony Orchestra last season disclosed a voice of beautiful quality; Wellington Smith, New York baritone, and for the University Double Quartet.

J. C.

Morgana Wins Approval of Audience

"The Main Line Orchestra opened its season of 1926-27 yesterday afternoon by presenting the charming and distinguished Nina Morgana of the Metropolitan Opera in an intimate recital at the Ardmore Theater," said the Philadelphia Record of October 18. The critic of that paper then went on to say: "Miss Morgana has a soprano voice of surpassing beauty which was heard at its best in the last number of the program, the Mad Scene from Hamlet. In this she reached heights of expression that won the undisguised approval of the audience. Miss Morgana presented three groups of songs and was also generous with encore numbers. Her enunciation, both of English and Italian, was excellent, there being no slurring of words or score. The program opened with her name song *Nina* by Pergolesi, and the fact that she made this choice delighted the audience at the start. She followed with Young's *Phyllis Has*



PAUL DOGUEREAU

is a young French pianist of such marked talent and ability that his success may be confidently predicted. He is to give a recital in New York on November 4 and will undoubtedly be received with interest. He is a prize pupil of the Paris Conservatoire where he studied with Marguerite Long. Last spring he came to America to visit members of his family who are living here. His splendid art was brought to the attention of some of the leaders of musical endeavor in New York and he was induced to remain here. He is thoroughly French in manner and appearance, but his art is of the universal kind that belongs to every true artist. He plays the music of all schools—except the ultra modernists, whom he detests. He finds greatness everywhere in individuals and has no musical prejudices. His technic is of the masterly, powerful sort that is very convincing and, best of all, he has a most striking individuality in his playing. Entirely devoid of affectation, he yet gives the impression of being himself and nobody else. This is a natural attribute, not thought out or pondered upon, but developed instinctively during his study years. His program will be one of varied interest and will offer great scope both for his power of expressiveness and his great virtuosity.

Such Charming Graces and concluded the first group with the aria from von Weber's *Der Freischütz*. The second group was in Italian Puccini's *El'ucellino* and Sibella's *Ballata* being those in which she appeared at her best and in the third was a group in English by Chadwick, Warren, Rimsky-Korsakoff and George Liebling's *Thou*.

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MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—September 28 Claudia Muzio, as Manon Lescaut in Puccini's opera of the same name, made her initial appearance here this season and won a great personal triumph. Of Muzio's gifts San Francisco's musical public is well aware and she gave of them abundantly. Her voice, luscious in timbre, with great variety of color, handled with the technical skill of the seasoned artist, is truly sensational. Muzio portrayed Manon Lescaut with that histrionic expression, flaming temperament, intelligence and imagination so characteristic of all her creations and which causes each to stand out as a vivid operatic figure of marked individuality. Another artist who enjoyed a well merited success was Antonio Cortis, who, as Des Grieux, delighted his hearers with his rich, vibrant tenor voice. He sang with a lyric loveliness and a style that was a joy to hear. Trevisan as Geronte gave another of his clever and well conceived character studies and Defrere, always the consummate artist, sang Lescaut and scored a hit. The chorus was unusually good, the minor parts all capably handled and the stage settings artistic and colorful. Maestro Merola conducted with finesse.

Luella Melius, Tito Schipa and Richard Bonelli sang to about 6,000 at the Exposition Auditorium, September 29. The opera was Rigoletto, and as Gilda, Mme. Melius found a happy vehicle in which to make her San Francisco debut. Mme. Melius showed at once that she is an exquisite singer with a richly colored coloratura soprano voice of singular range and smoothness in all its registers. She possesses a charm of delivery and a sure knowledge of phrasing, while her legato passages were admirable. Her rendition of the Caro Nome aria elicited prolonged applause and, at the end of the act, she was obliged to take at least a dozen curtain calls. Tito Schipa sang the Duke and carried off high honors. He sang with that ease and poise which is a notable feature of his art and with those dulcet, caressing tones which contribute so much charm to his singing. Mr. Schipa interpreted his music with deep emotion and intensity and deserved the full approbation of his audience. Richard Bonelli was the Rigoletto and swayed his huge audience with his dramatic powers and the warmth, resonance and beauty of his baritone voice. Mr. Bonelli gave a well conceived delineation of the character. Pietro Cimini directed with his usual precision and zest and gave a masterly reading of the Verdi score.

There was a fine performance of Aida at the Exposition Auditorium, October 1. It was given a sumptuous, spectacular mounting, the Nile scene being particularly beautiful. The performance attracted one of the largest and most appreciative audiences of the season. Claudia Muzio sang Aida which may be counted among her greatest roles. Vocally, she was superb. In the Nile scene, her voice was a thing of sheer loveliness. She sang her aria, especially the mezzo voce passages, with a tone quality of sensuous beauty and she colored every phrase with genuine dramatic feeling. It was another Muzio triumph. Kathryn Meisle made her first San Francisco appearance as Amneris and impressed strongly with her opulent, dramatic voice and her vigorous impersonation of the role. Mme. Meisle won the admiration of her listeners. Antonio Cortis as Radames was never more effective. He was in excellent voice and he sang brilliantly. Richard Bonelli brought to the part of Amonasro a powerful, sonorous voice and he acted with great distinction. Marcel Journet as the High Priest and Antonio Nicolich as the King rounded up a splendid cast. Gastano Merola gave the score a worthy reading.

On October 2, Auber's Fra Diavolo was presented here for the first time in many years with an excellent cast including Florencé Macbeth, Tito Schipa, Elinor Marlo, Charles Bulotti, Victor Vogel, and Lodovico Oliviero. Fra Diavolo is indeed a charming, melodious and gay opera and the audience had every reason to be satisfied with the performance. Florence Macbeth interpreted the role of Zerlina with the particular grace of manner and delicacy that has endeared her in the hearts of the San Francisco public, while Tito Schipa sang as usual with his perfect vocalization, artistic finesse and faultless style.

Claudia Muzio attracted 6,000 to the Exposition Auditorium to hear La Bohème and this was on Sunday matinee, October 3, and a non-subscription performance. As Mimi, this remarkable singing-actress found another vehicle in which to display to advantage her glorious voice. Mme. Muzio caught the spirit of Mimi, portraying the delicate, fragile little seamstress with intelligence and charm, while vocally she was lovely. Antonio Cortis' conception of Rodolfo was poetic and his singing admirable in every re-

spect. Richard Bonelli as Marcello was capital and Marcel Journet's delivery of the Coat Song was perhaps the best bit of artistry he has given us this season. Myrtle Claire Donnelly, a young San Franciscan of marked ability, was the Musetta, and gave her audience much reason for enjoyment. Trevisan was splendid in the two small roles of Benoit and Alcindor.

The opera presented on October 4 was La Tosca. Mme. Muzio's acting was superb. Every mood was reflected in her body, her face and in her voice. She sang her Vissi D'Arte delightfully, vitalizing every phrase with warmth of expression and wealth of human appeal. Marcel Journet gave a powerful performance of Scarpia and Cortis again scored as Cavaradossi. Trevisan as the Sacristan was most satisfactory.

C. H. A.

ARTISTS EVERYWHERE

Elsa Alsen was scheduled to visit Texas the latter part of this month for the first time since she came to America, and was to make a short tour through that state on her way home from the Coast.

Zlatko Balokovic began his European tour with a recital in Zagreb, Yugoslavia, at which all the state dignitaries were present. Daniel Mayer made a special trip to attend this recital, as well as De Koos, Holland manager, who is handling Mr. Balokovic's tour in Holland, Austria and France.

Mary Bennett, American contralto, is making a name for herself following previous successes in Cincinnati, Richmond, Washington and elsewhere. A rich contralto voice, with low tones of musical quality, allied with finished style, are attributes which are bringing her to the fore-front.

Anna Carbone, organist, will make her third consecutive New York appearance this season in New York as soloist at one of the recitals given by the Washington Heights Musical Club, Jane Cathcart, founder-president. Miss Carbone will also appear in Washington and Baltimore, as well as at City College and the Park Avenue Baptist Church, New York City.

Charles de Harrack, pianist, whose bookings will take him from coast to coast, and as far south as Galveston, Texas, has received the following additional bookings from his management: Cleveland, Ohio, Reynoldsburg, Pa., Alexandria, Pa., and Pitcairn, Pa.

Marie de Kyzer, soprano and vocal teacher, following her summer in Europe, when she visited with several pupils, resumed instruction at her New York studio, October 15.

Anna Fitzsimons, opera and concert star, is enjoying a success in her present vaudeville appearances such as seldom falls to the lot of any concert artist who ventures out of the strictly classical field. By her choice of songs, which are universally appealing, by her unassuming demeanor, by her clever showmanship in general, she has won the praise of the severest critics in the show business, and also the interest of her audiences. Among the songs in her routine which are meeting with the most favor are Comin' Home to You, by Walter Rolfe; I Have Forgotten You Almost, from the recent musical show, Nick-Nax, to which Miss Fitzsimons has written the lyric; and the eternal favorite Victor Herbert number Gypsy Love Song.

Fraser Gange was one of the soloists at the recent Worcester Festival. He sang in the Verdi Manzoni Requiem, in which he sang last summer and the season before at the Stadium Concerts. Mr. Gange also was soloist at the Bach Peasant Cantata and in the Coronation Scene from Moussorgsky's Boris Godunoff.

Frieda Hempel's recent appearance in Ann Arbor, Mich., led Charles A. Sink, business manager of the Ann Arbor School of Music to wire the soprano's manager as follows: "Hempel gets wonderful ovation before audience of more than 5,000 which filled Hill Auditorium including stage and standing room in opening concert of forty-eighth annual choral union series." Rudolph Gruen, pianist, and Ewald Haun, flutist, will assist at Miss Hempel's recital this season.

Robert Imandt, after conducting a violin class in the Adirondacks during the summer, has returned to New York and resumed his classes; he will also soon begin important concert work. Mr. Imandt was booked for a tour of fifteen concerts in the Province of Quebec during October, assisted by Leo Pol Morin, pianist. Mr. Imandt's western and Pacific Coast tour will start the beginning of January.

Ruth Lloyd Kinney appeared in Washington, D. C., on October 13 as the second attraction in a series of all-

star musicales sponsored by the City Club of the national capital.

Virginia Los Kamp, following a summer spent in Europe, has returned, and, with Miss Usher, has reopened their affiliated studios. Miss Usher, known as expert pianist, organist and accompanist, and Miss Los Kamp, soprano, teacher and choral conductor, expect their busiest season.

Mary Lewis, American prima donna of the Metropolitan, has an extensive concert tour before her this winter. It began in Auburn, New York, October 11, and followed by several more engagements in the East this month. November will find Miss Lewis in Los Angeles ready for her coast tour, she will make her first appearance as soloist with the Los Angeles Orchestra on November 4. Engagements will follow in Bakersfield, San Francisco, Spokane, Moscow, Seattle, Portland, Chico, Stockton, Oakland, and a recital in Los Angeles. Miss Lewis will broadcast while in San Francisco as soloist on one of the Atwater Kent radio hours and will also be a recitalist on the same series later in the season in the East from WEAF, New York City.

Daniel Gregory Mason announces a series of lectures at Columbia University on the subject of Artistic Ideals. There will be six lectures—October 28, November 4, 11, 18, December 2 and 9, the separate titles being, Independence, Spontaneity, Workmanship, Originality, Universality, Fellowship.

Jose Mojica writes enthusiastically from Mexico City, where he is visiting his mother. This popular tenor will go from there direct to the Pacific Coast, where he has an extensive fall tour.

Adalbert Ostendorff's artist-pupil, Hera Hoeffner, pianist, has left for Europe to continue her studies there.

Vladimir Rosing has returned to Rochester to attend to his duties as artistic director of the Rochester Opera Company. This company will have a month's season in Rochester under the joint direction of Mr. Rosing and Eugene Goossens.

Ednah Cook Smith has fulfilled four engagements as soloist at the Sesqui-Centennial in Philadelphia. September 29 she sang at a Phoenixville Day celebration and scored another success.

Hans Schneider, director of the Hans Schneider School at Providence, R. I., is proud of the fact that two of his pupils won respectively the first and second prize in a state contest of the Rhode Island Federation of Music Clubs, which was held recently preliminary to the Sesqui-centennial contest for a \$500 prize. Rose Millman was the winner and she defeated her studio companion by only one point. Mr. Schneider commented: "This also breaks another record, I think. It is possibly the first time two pupils of the same teacher were entered in the same contest and still continued to be friends after it was over."

Edgar Schofield, baritone, resumed teaching at his New York studio on October 15. Mr. Schofield is qualified to give complete vocal training, including voice, interpretation and diction. The baritone has appeared extensively in concert and also is well known as a church soloist.

Robert Huntington Terry, composer and organist, who has been ill for several weeks past, is progressing nicely, and expects to be seen shortly in his usual haunts.

The Y. M. H. A. Symphony Society, under the direction of A. W. Binder, announces that it is open to men and women who are seeking orchestral routine and the opportunity of playing the great symphonic masterpieces. Former members of the orchestra are now occupying important chairs in the various large symphonic organizations of the country. Applicants should apply Wednesday evenings, between 7:30 and 8:30 o'clock, at the Young Men's Hebrew Association, 92d Street and Lexington Avenue.

Henry C. Tremain, son of H. B. Tremain, president of the Aeolian Company, recently became a member of the managerial firm of Baldini & Engelhart, succeeding George Engelhart, who resigned to handle the publicity for George Engles Concert Management.

Samuel Trimmer, pianist, has opened studios in New York for the 1926-27 season. Mr. Trimmer has concertized in America and has been affiliated with leading colleges as director of the piano department. He is an exponent of the art of relaxation as introduced by Teresa Carreño.

Cara Verson, pianist, will have a tour of Ohio and other Central States in November.

Mrs. A. M. Virgil, president and founder of the Virgil Piano Conservatory in New York which has been established for over thirty-five years and has been recently enlarged, is an exceedingly versatile musician. Directing a busy school should be quite enough for any one person, but, in addition

(Continued on page 38)

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Rafaelo Diaz for Texas Tour

When Rafaelo Diaz went to the coast last summer, he did so for only two weeks but stayed three months. On June 24 and 28 he sang to 45,000 people in the Hollywood Bowl in a performance of Cadman's *Shanewis*. According to Mr. Diaz the experience was unforgettable, for the moon was shining brightly, and, strangely enough, caught and outlined the great cross in its silvery beam. The inspiration was tremendous. It is said that the singer's diction was so perfect that he could be heard clearly in the last rows of the Bowl, and not a syllable was lost. Everyone was hospitality itself to the Metropolitan tenor, who was given twenty-two receptions in San Diego inside of two weeks. At the end of that time, Mr. Diaz said, he had to go away to rest. He was heard, however, in a recital at the Amphion Club, of which Mrs. W. A. Baker, is president, and everywhere he was called "the California tenor," although he was not born in that state, but in Texas, which proudly claims him as its own.

Many of his friends wanted Mr. Diaz to stay in California and form an artist colony in Beverly Hills, one enthusiastic admirer presenting him with an acre of land. He had offers, also, to start a Western Grand Opera Company, which he was obliged to refuse. However, he gave them suggestions for the project that, he says, can easily be promoted—so interested are these people of San Diego in having a permanent company.

Called by wire to Santa Fe, N. M., the tenor sang with Tsianina in Shanewis at the opening of the new theater there. The following day he gave a straight recital of his own, which was much enjoyed. Particularly interested in the ancient remains of the cliff dwellers, he was quite reluctant to leave the Pueblo Valley. Finally going back to Los Angeles he soon after started on his homeward trip in order to open his season with early appearances in Southampton and Philadelphia. He is going to Texas in November and December for a long tour, which will also include concerts in Florida and Louisiana. Returning then for his appearances at the Metropolitan Opera, he will afterwards return



RAFAELO DIAZ

to Texas for additional dates before going to California in the spring, where L. E. Behymer is booking him.

Mr. Diaz has several records—*La Paloma*, *La Calles* and *Anapolia*—recently released by Columbia Phonograph Company.

Minnie Tracey to Manage Cincinnati Performance

When *Orpheus and Eurydice*, an opera in four acts by Gluck, is to be given in Cincinnati on November 10 and 11 at Emery Auditorium, Minnie Tracey will have the business managing end of the operatic venture. Frank van der Stucken is to be the general director of the performance in which the principals will be: Orpheus, Richard Hale; Eurydice, Irene Williams; Eros, Flora Negri. There is to be a chorus of thirty-six selected singers, forty prominent musicians of the Cincinnati Symphony, and a ballet of twenty. A long list of prominent social and musical people form the executive committee, and already the sale of tickets augurs a successful enterprise.

Lectures for Guilmant Organ School Students

A series of lectures are being given by Chalmers Clifton, conductor of the American Orchestral Society, for the students of the American Orchestral Society, at the New York First Presbyterian Church. The first two lectures were given on the afternoons of October 19 and 26. As an aid in tone color and registration on the organ they are invaluable, and are being illustrated by soloists from the orchestra of the American Orchestral Society.

Thirty-six Dates in Nine Weeks for Coates

Singing thirty-six times in nine weeks is the schedule for John Coates, the English tenor, for his fall tour of the British Isles. Between October 9 and December 15, a few days before he sails for America, he is appearing seven times in London alone. Mr. Coates was the principal tenor soloist at the Three Choirs Festival, held this year at Worcester, England. He was heard in Elgar's *The Apostles* and *The Kingdom*, and in *The Messiah* and Beethoven's *Mass in D*.

He will open his third consecutive American season on December 28.

THE PICK OF THE PUBLICATIONS**Songs**

(Chappell-Harms, Inc., New York)

A Brown Bird Singing, by Haydn Wood.—This song was published two or three years ago and was an immediate success. Its success appears to have been cumulative and is now growing to the point where it seems worth while to mention the work again in the review columns. It sometimes seems a pity to review a piece of music when it first comes out. The review may, and very often does, stimulate an interest in the work, but in our crowded musical atmosphere of America it sometimes takes a good while for a musical work to get to its swing and when it does there are a good many people who would like to go back and look over critical estimates of it. What actually happens very often in the case of successful classical works is that biographers and historians go back and look up such matters, and there is no reason why the same attitude should not be taken toward music of a more popular character. At all events, here is a song that, when it first came out, must have appeared to reviewers as a work of very unusual merit. Probably the reviewers said so, and that the opinion was fully justified has been proved by the popular acceptance of the work. It now remains to say that the popular acceptance was not of the sort—so common in America—that attaches to some compositions which last only a few weeks or a few months at most, and are then completely forgotten and as dead as if they had never existed. This song has a depth and a beauty that is sure to make it a lasting classic of song literature. It has these qualities without being austere or what the public would call classical. It is a real popular love-song with a real popular tune, but, like such songs as some of those written many years ago (for instance, Nevin's *Rosary* or De Koven's *O Promise Me*) it will gradually become a household word. Indeed, it is not too much to say that it has already become a household word for the tune cannot be heard by anybody without seeming familiar. It is a pleasure to find the public taking up a work of this sort which can be sincerely recommended from a

musical point of view. The public taste is not always so sane.

The song has been recorded on the Victor by John McCormack, on the Brunswick by Allan McQuhae, on the Vocalion by Colin O'More, on the Columbia by Charles Hackett, and on the Edison by Ernest Davis. That alone is proof enough of the demand for it.

(John Church Company, Cincinnati)

Pack, Clouds, Away, by Arthur Berg.—This is a song suited to a high soprano or tenor voice. It is an allegro appassionata with a brilliant and rather difficult accompaniment, and a good, strong, vigorous rhythm in the tune. The composer has made good use of enharmonic modulations and has built himself up a fine composition which should meet with favor.

Like a Silver Star Ascending, by Granville English.—A simple ballad with a rather neatly made accompaniment. The melody is pleasing and especially well written for the voice.

Storm a'Coming, by John Mokrejs.—Mr. Mokrejs in this has turned himself and his well-known talent to the negro idiom. He has caught it excellently and parts of the tune are so effective that they might appeal to fox-trot makers. It is an amusing little encore song.

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THE KENTUCKY CARDINAL,

with its scarlet crest, has definitely entered the concert field. Emma Roberts, the Kentucky contralto, has adopted him for her mascot, and for the coming season of 1926-27, he will start actively upon his concert career, opening his season with Miss Roberts' New York recital in the Town Hall, Wednesday evening, November 3. By a strange coincidence, the State of Kentucky very recently adopted the cardinal as the state bird. This second honor following so closely upon his adoption by Miss Roberts proves that there is a time and tide in the affairs of even our most modest of feathered songsters that leads on to fame and fortune. (Photo by Straus-Peyton.)



METROPOLITAN ARTISTS AT REST.

(1) Serafin, Bamboschek, Miss Ponselle and Miss Dalossy.
(2) Left to right: Giuseppe Bamboschek, Frances Peralta, Ellen Dalossy and Conductor Serafin, snapped at Rosa Ponselle's castle, near Verona.



MARY CRAIG,

soprano, with her pet wildcat, whose face certainly looks vicious enough, and shows clearly a dislike and distrust for cameramen. The photographer caught the artist in the midst of her daily tramp around her 500 acre estate in Katonah, N. Y., where she finds time not only for raising wildcats but also for gardening, showing special talent for dahlia culture. Miss Craig has just signed a contract with the Philadelphia Civic Opera Company for the coming season.

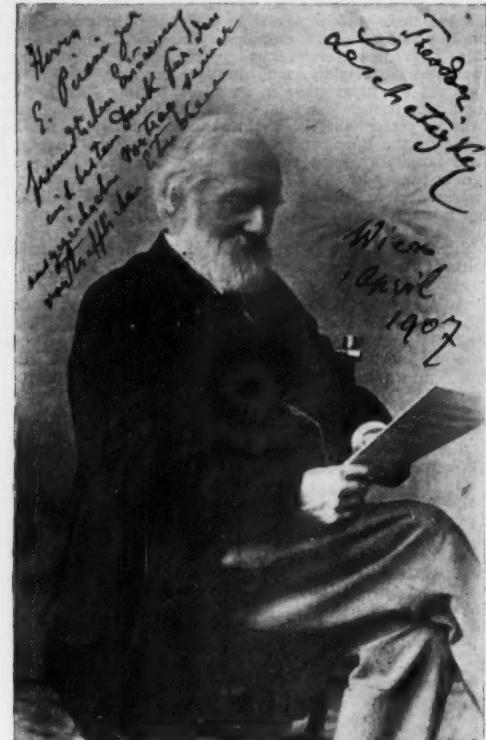


AT BLUE HILL, ME.

Felix Kahn (who erected Kneisel Hall at Blue Hill, Me.), Marianne Kneisel and Franz Kneisel, Jr., photographed at the concert given at Blue Hill recently in memory of Franz Kneisel.



ALICE HACKETT,
pianist and teacher of
Ft. Dodge, Iowa, during
the week of October 12 gave three
recitals for children, two at the Lake Harriet
School, and one at the McKinley School of
Minneapolis. Miss Hackett will return in
November for added engagements. She re-
cently gave four similar recitals in Ft.
Dodge with much suc-
cess.



A LESCHETIZKY PHOTOGRAPH

The distinguished pianist-composer, Commendatore Eugenio di Pirani, thus describes the autographing of the Leschetizky photograph, reproduced above, during one of his visits to the great teacher: "We spoke about technical questions and Leschetizky requested me to play for him my Concert Etudes and gave me afterwards his photograph with the following autograph: 'To E. Pirani in friendly remembrance, with best thanks for the splendid performance of his excellent Concert Etudes. Theodore Leschetizky, Vienna, April 1907.'



NORMAN JOLLIF,

bass-baritone, snapped at Folkestone, England, while vacationing there this summer. Mr. Jollif left New York the end of June for a few months of travel abroad. It was purely a vacation trip and not a professional tour, although he did sing a number of times at Christ Church, London, where Dr. Poling, preacher at the Marble Collegiate Church, New York, alternated as minister. Mr. Jollif is one of the soloists at the Marble Collegiate Church. The bass-baritone spent three weeks in Paris, and while there met many Americans and also attended some interesting opera performances. In addition, he spent a short time visiting places where he was billeted during the war, having gone over with the Canadians. A short visit also was paid to Switzerland, and the remainder of the summer he spent in London. Mr. Jollif opened his American season on October 13 with an appearance at the National American Festival in Buffalo.



CHARLOTTE LUND,

soprano, at Hot Springs, enjoying a little rest prior to opening her concert season.



IGNAZ FRIEDMAN,

who returned this month from Europe for a short American tour following his New York recital, October 30, at Aeolian Hall. Here he is pictured in a pen portrait by Nerman, made after his London recital. The pianist's recent tour abroad took him to Roumania, Yugoslavia, Budapest, Prague and Dresden.



NIKOLA ZAN,

New York vocal teacher, had a successful three months' master class in Portland, Ore., last summer, which was his third consecutive one there. Before the close of the class Mr. Zan gave a full recital of twenty songs for some seventy-five invited guests and was well received. He repeated his success in Baker City, where he was heard with two of his pupils—Thomas Whited, baritone, and Grace Francis, soprano, both of that city. Before returning to New York to resume his teaching, Mr. Zan went up into the Blue Mountains of Oregon for some hunting and horseback riding. The first day out in search of game, Mr. Zan killed a three-hundred pound buck, shown with him in the accompanying picture. According to the "good-shot," it was the first time that he had ever seen a deer outside of Central Park and a single shot did the trick—breaking the buck's neck. Mr. Zan had previously only shot grouse or pheasants and it was with regret that he had to depart for the East, for the duck season was just beginning. A number of Mr. Zan's pupils will be heard in Broadway productions and in concert this season.

DOROTHEA FLEXER,

who made a successful debut as a member of the Metropolitan Opera Company last season, spent the past summer at the home of her teacher, George Ferguson, in Maine, working on the roles which she is to sing the coming winter as a member of the great New York organization. In one snapshot Mr. Ferguson is pointing out the straight road to success to Miss Flexer, and in the other she is busy studying a score without the aid of blue glasses, which would seem rather trying on the eyes right out in the summer sunlight.



PIETRO YON,

who returned to the United States, October 4, on the Biancamano, after a summer sojourn in Europe. In Italy he had a most successful concert tour, appearing in Rome, Florence, Milan and Vicenza, where the press was most enthusiastic over his masterful playing. Mr. Yon has returned to this country and will tour the Middle West in November, one of the early events being the opening of the new Kilgen organ of the St. Francis Xavier Church in St. Louis on November 7. Mr. Yon's tour of the Pacific Coast has been postponed until February, 1927, on account of an overcrowded schedule in the East and Middle West. Mr. Yon gathered some new and interesting novelties abroad which he will include on this season's programs.



CONNECTICUT'S OWN MEETS ILLINOIS' OWN.
Emily Roosevelt, soprano, caught in a particularly happy mood when attending a meeting of the Connecticut State Federation of Music Clubs. While there, Connecticut's favorite daughter met Illinois's favorite son, Arthur Kraft, tenor, also a guest at the Convention. According to the accompanying picture it was a pleasant meeting. These two busy artists, having won recognition for themselves, are still never too occupied to give a helping hand and encourage the young artists whom the Federation is sponsoring.



GANNA WALSKA IN BAYREUTH.

Mme. Ganna Walska's current concert and operatic tour in Europe takes her to many interesting spots. Following an appearance in Salzburg, she is shown herewith in Bayreuth.

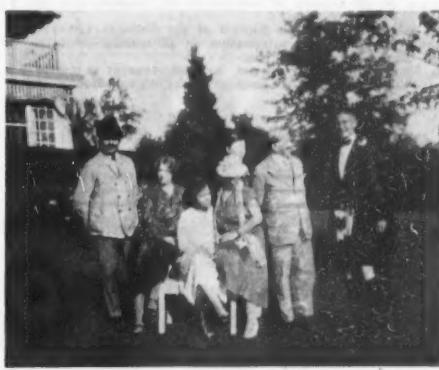


BERNARD SHAW AND ALBERT COATES.

At the latter's Italian villa on Lago Maggiore, enjoying the sun after a swim. Coates is an excellent swimmer but he has his hands full keeping up with Shaw.



CELIA CRAMER, soprano, who appeared at Carnegie Chamber Music Hall, on October 2, at a concert presented by Achille Annelli, vocal teacher. Miss Cramer sang Tuqui Santuzzo from Cavalleri Rusticana, and a duet from the first act of "Tosca", assisted by Mr. Sassano, with style and beauty of voice. Her portrayal of the parts were excellent, and her stage appearance charming. She won a deserved success.
(Jamieson studios photo)



GEORGE LIEBLING, pianist, at the country home of his friends, Mr. and Mrs. G. L. Kothny, at Strafford, Pa. (Left to right) Mr. Kothny, Mrs. Liebling, Mrs. Kothny, Mrs. White, George Liebling and Norman McLure.

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Portland to Hear Bimboni's Winona

The American Grand Opera Company of Portland, Ore., will give Alberto Bimboni's Winona its first hearing on November 11, at which time the composer will conduct. As the name implies, this is an Indian opera, and in writing the score Bimboni used a number of the Indian melodies from the books on Chippewa music by Frances Densmore of the Washington Smithsonian Institution. The clear explanation and examination of each song in this book gave Bimboni the opportunity of carefully selecting the melodies to fit the action of his libretto. The ample descriptions of Indian daily life and ceremonies led him to believe that in the Indian music there is hidden and attractive material not yet thoroughly used in the proper way and which demands the study of serious musicians. "Indian melody," said Mr. Bimboni, "is similar to the Gregorian Chant. It is monodic and almost always based on free rhythm." Bimboni rarely uses it for his songs, but introduces it occasionally as an orchestral background to the text of the libretto. The entire work therefore is rather more Indian in spirit than it is in the actual use of the melodies. If a comparison can be made, it might be stated that Bimboni uses the Indian material as Liszt used the Hungarian material in his rhapsodies and Pergolesi used the Gregorian chant in his oratorios. The voices have ample music to sing within their various ranges, but the impossible is not asked of the singers. The declamatory style also has been used in this opera; the orchestra supports the voices adequately, but excels symphonically at times with the purpose of expressing dramatic and tragic situations which the voices alone would not have been able to accomplish with the proper modern effects. The style of the entire opera is romantic; the music proceeds without any thematic development, mainly interpreting the poetic ideas of the librettist. "I have given much attention," stated the composer, "to the maintaining of action, avoiding ineffective songs lines and philosophical dialogues. The plot, although based on an Indian legend, is as human as possible, all of the characters are Indian, and the story deals with the well known tragedy of Winona. The legend of this Indian maiden, around which the opera was written, is responsible for the naming of two towns, Wabasha, Minn., and Maiden Rock, Wis., and also the thriving city of Winona, Minn."

Bimboni left New York for Portland on October 13, this marking his first trip to the Pacific Coast. He has at his disposal fifty orchestra men and a chorus of sixty. Two entire weeks of ensemble rehearsals have been planned. The cast of principals includes Minna Pelz, who came to New York last summer for a month in order to study the score with Bimboni. She will have the leading soprano role. The contralto will be Alice Price Moore; the tenor, J. McMullan Muir; the baritone, William Fraser Robertson, and the bass, A. K. Houghton. The libretto for Winona is by Perry Williams, the executive secretary of the Minneapolis Civic and Commerce Association.

Whittington Hears "Bow-Bells" Calling

Dorsey Whittington, pianist and pedagogue, is taking a vacation in his usual manner—by being strenuously active while he rests from his work. The past season he played in recitals in New York, Boston, Chicago, Baltimore, Washington, Troy, Columbia (S. C.), Charlotte (N. C.), etc. His engagements also took him on three Southern tours. His master class at Winthrop College, Rock Hill, S. C., and his series of recitals there kept him busy until August.

Like his illustrious ancestor, Sir Richard Whittington, he has heard the "Bow-Bells" of London calling and has gone there with an American piano as a mascot instead of a cat. His first recital was scheduled for Wigmore Hall on October 1, after which he intended to go to Germany and the Far East for several recitals, including Constantinople and Smyrna. He will sail for America from Naples about October 25 for many concert engagements. A large class of pupils in New York awaits his return. During the winter he will also hold master classes in Savannah, Ga., and again at Winthrop College.

Estelle Liebling Studio Notes

Ruth Morgan, soprano, has been engaged as voice teacher at the Brandon College, Brandon, Manitoba, Canada. She has also been engaged as soloist at the leading church in Brandon. Marye Berne has been engaged as leading soprano at the largest synagogue in Cleveland. She has also been very actively engaged at the Park Theater in Cleveland. Both are products of the Estelle Liebling studios.

The following Estelle Liebling singers have been engaged to sing Indian Dawn, as a prologue to the motion picture, The Flaming Frontier: Beatrice Belkin, Regent Theater; Helen Berger, Coliseum Theater; Nancy Corrigan, Hamilton Theater. Constance De la Roche, contralto, has been engaged for the operatic medley which will play the entire season on the Keith Circuit. Celia Branz contralto, who has just returned from a two months' engagement in the Shubert revival of The Mikado, has been engaged for the musical comedy company heard regularly over the radio station WEAF.

Many Arthur Wilson Pupils in Recital

Eight pupils from the Arthur Wilson studio will appear in recital this season in Jordan Hall, Boston, and for six of them it will mark their debut. The recitals will be given by Willard Amison, Louis Neal and Harry Delmore, tenors; Dorothy George and Lydia Gray, mezzo sopranos; Nelly Brown, soprano; Angela McCarthy, contralto, and Harry Hughes, baritone. All eight of these artists have been under the tutelage of Mr. Wilson personally both in production and interpretation for periods varying from one to four years immediately preceding these appearances. Harry Delmore, the colored tenor, is giving three concerts in North Carolina in October. Joseph Lautner is another Wilson artist who has been highly praised for his singing.

Cecilia Guider in Chicago

Cecilia Guider recently was the guest of Mrs. Jack McCormack of Chicago, who was formerly leading woman for Richard Carle. Mrs. Guider then went to Lexington, Ky., following this sojourn, to visit Dr. W. E. Coover for two weeks.

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Dai Buell to Have Active Season

Dai Buell's season opened unusually early this year as she has been chosen by several clubs to begin their winter's attractions. On September 23 in Steinert Hall, Boston, she gave one of her popular Causerie Concerts, thereby opening the Boston Women's City Club series. She chose a characteristically well varied program which she presented with interesting interpretative remarks.

Her first western trip was scheduled to begin this month and continue to November 10, taking her as far as Omaha, Neb., where she opens the series of the Fine Arts Society in a joint recital with Joseph Auslander, the poet. This novel recital idea found its instigation in Dai Buell's famous music



Davis & Sanford

DAI BUELL

room upon the occasion of Joseph Auslander's private reading of certain of his inspired poems. Miss Buell turned to the poet and asked if he realized that there was an absolute musical counterpart to most of his poems. Having aroused interest, it was then a natural reaction to sit at the piano and find the parallels. This idea finally became crystallized in the delightful program which was given at Wellesley and which inspired such enthusiastic comment. The music in no way accompanies the poems. With characteristic simplicity the poet reads and, without breaking the spell, the mood is given wings in tone by the pianist, and this association forms the basis for one of the most distinctive, artistic entertainment before the public today.

After this western trip, Dai Buell must quickly return to Boston where she opens the Wellesley Hills Women's Club series with another of her Causerie Concerts, chosen from the many that she has given in Boston during the last three seasons.

Following quickly on the heels of the Wellesley Hills event comes a re-engagement before the Winchester Fortnightly Club, Mass., one of the most important and largest audiences in New England.

This artist will be even more heavily booked than usual this winter and a more complete announcement will be made a little later.

Leonard and Hopkins Return from Study with Breithaupt

Florence Leonard and Louisa Hopkins and their pupils have returned from their summer study with Breithaupt. They had the privilege of lessons during his vacation, and continued their work with him after he returned to Berlin. Both Miss Leonard and Miss Hopkins have brought back with them not only remarkable improvement in their playing but also lasting memories of his kindness, genius, inspiration and knowledge. Among the young pianists who are highly praised by European critics are the following pupils of Breithaupt: Edwin Fischer, Heinz Jolles, Erwin Brynicki, Grete V. Zieritz, Dorothea Brans, Käthe Heinemann, Mary Jansen, Rosite Renard, Blanca Renard, Ellen Epstein and Isidor Epstein.

Miss Leonard and Miss Hopkins have resumed their instruction in Philadelphia. The former reopens her New York studio this month.

Christine Haskell, one of the students who accompanied Miss Leonard and Miss Hopkins abroad this summer, is giving a recital in Sewickley, Pa., this month.

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GRAND RAPIDS, MICH.

GRAND RAPIDS, MICH.—The Mary Free Bed Guild, which for so many years has arranged excellent courses, has decided to offer only single concerts at intervals throughout the season. The first attraction will be the De Reszke Quartet with Will Rogers, to be presented in the Armory in November or December. Mrs. Armen S. Kurkjian is president and her efficient board consists of Mrs. Antoine Campau, Mrs. Gordon Barber, Mrs. Arthur Godwin, Mrs. Earle Irwin, Mrs. Fred Pantlid, Mrs. J. H. Seabrook, Mrs. J. Harley Bertsch, Margaret Norris, Rosamund Rouse and Florence King.

The Philharmonic-Central Concert Company, with Marian Allen Smith, local manager, will give five fine concerts, the first one in October by the Detroit Symphony Orchestra, followed by three in November—Tito Schipa, Mme. Schumann-Heink and the Ukrainian Chorus; in December, the Mordkin Russian Ballet and Symphony Orchestra, and in March, Galli-Curci.

The Grand Rapids Symphony Orchestra, Karl Wecker, conductor, will present a soloist at each of its six regular concerts, the first one being Roderick White, Grand Rapids' own violinist, who will play the Beethoven concerto on November 28. Jean Ten Have, head of the violin department at the Cincinnati Conservatory, will play the d'Ambrosio concerto; Marguerite Melville Liszniewska, pianist, will play the Saint-Saens D minor concerto, and Parthenia Vogelback, pianist, the Grieg A minor. Vocalists will be Reinhard Wernrath, baritone, and Katherine Jansheska Phillips, dramatic soprano. Beethoven's Eroica, Schubert's C major and the Unfinished, Mendelssohn's Scotch, Rimsky-Korsakoff's Antar and Cesar Franck's D minor are the symphonies in preparation, and besides these will be played several interesting suites, some of MacDowell's compositions, and several works of another American composer, Adolph M. Foerster, of Pittsburgh, among them Enchanter's Dream, Call to Charon and the incidental music to Hamlet. There will be three or more children's concerts on Sunday afternoons, in which Mr. Wecker will have the cooperation of Supervisor Mattern of the public schools, who will make a study of the numbers to be presented as part of the regular school work.

The St. Cecilia Society has started its year with much enthusiasm under its new president, Estella H. Osborne. Under the direction of Dr. D. L. Rich, of the acoustics department of the University of Michigan, and expert architects and decorators from Detroit and Cleveland, the acoustics of the auditorium have been improved and the building attractively redecorated throughout. New carpets and furniture have been purchased, and Italian fixtures to conform in design and coloring have been installed by the Mosher Studios. The formal opening will take place on November 5, when the chairman of Plan of Work, Bertha Kutsche, announces an artist recital by Guiomar Novaes, pianist. Claire Dux, soprano, and Ruth Breton, violinist, will furnish the other two recitals. The regular programs will hold several interesting features. A Chicago Trio, led by Mrs. Claude Hopkins; In a Persian Garden, by Lehmann, given by Mrs. J. A. Michaelson, soprano, Mrs. Loren J. Staples, contralto, William J. Fenton, tenor, and Fred Caro, bass; a St. Cecilia Chorus program, with living pictures from the operas; Flower Day; Manuscript Day; Men's Day; an instrumental trio consisting of Vera Bennett, pianist, Clara Coleman Willey, violinist, and Gail Travis Daly, cellist, with Frances Morton Crume, contralto, assisting vocalist; an exchange program with Flint; a Children's Day in charge of Mr. and Mrs. Marx Oberndorfer of Chicago, and several illustrated talks on Modern Opera, among them De Falla's La Vida Breve, by Mrs. William H. Loomis, are some of the attractions. The society will also sponsor an appearance of Clara Clemens in Joan of Arc.

The Student Division in charge of Cornelia Hopkins, will start activities in November. The Junior League, in charge of Natalie Harrington Utley, will hold two meetings a month, and will be assisted in giving a Christmas party by the mother society. Three Lenten morning musicales will be given under the direction of Helen Baker Rowe. Four Sunday afternoon free concerts will be sponsored by the society with Mrs. Reuben Maurits, chairman. High school orchestras, church choirs, and members will assist, and community singing will be a feature. For the chorus a new director has been chosen, Emory L. Gallup, organist at Fountain Street Baptist Church, who takes the post of Harold Tower, resigned. Mrs. Joseph Putnam remains as accompanist, and the new officers are Mrs. Charles Antisdell, president; Mrs. C. U. Clark, secretary; Mrs. W. J. Kingsbury, treasurer; Mrs. E. F. Fitzgerald, librarian, and Mrs. Gordon DuBois, Mrs. B. H. Masselink, Mrs. F. A. Montelius and Mrs. H. W. Garrett, directors. An enthusiastic opening meeting was held on September 17, when short talks were given by the new director, Mr. Gallup; Mrs. Osborne, Mrs. George Van Wiltensburg, society treasurer; Bertha Kutsche, Plan of Work chairman, and Karl Wecker, director of the Grand Rapids Symphony Orchestra. Several solos were sung by Mrs. Verne Phillips, contralto, and Mrs. Hugh Blacklock, soprano. Plans for November include a concert at South Congregational Church, and a Musica and Tea at the Pantlind Hotel. The chorus joined with the Symphony Orchestra in furnishing music for the Louis Campau Centennial, which celebrated the founding of this city. The music was in charge of Mr. Wecker, and he was assisted by many local musicians and musical organizations, as well as by the school orchestras, bands and choruses.

Musical numbers on the Fountain Street Baptist Church course include Arthur Kraft, tenor of Chicago, the Schubert Male Quartet from Canada, and the Russian Symphonic Choir of twenty-three men and women under Basil Kibachich. Four organ recitals will be given in November by A. Alt, organist of St. Martin's Church, Boesward, The Netherlands, under the auspices of the Holland organizations of the city.

David A. Mattern, of Rochester, N. Y., has been appointed supervisor of public school music to succeed Glenn Cliffe Bainum, who has gone to Northwestern University. Mr. Mattern will also direct the newly reorganized Schubert Club, replacing J. Francis Campbell who moved to Florida. Merwyn W. Mitchell of Indianola, Iowa, will succeed Karl Wecker at Central High School, the latter now giving all of his time to theoretical work at Junior College. Lillian Griffith will assist Mr. Wecker, and Nellie Goss will assist Mr. Mitchell. The supervisors of South High are Bessie Lindley and Leon Metcalf; of Union High, Theodore Fryfogle, Florence Best and Lois Richards; of Creston High, Harriet Blood; of Ottawa Hills High, Helen Dickinson; of Harrison High, Nina Coye.

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Braslaw Praised as Program Maker

Sophie Braslaw was scheduled to appear as one of the main attractions of the recent Worcester Festival, but in the last moment she was stricken with an attack of ptomaine poisoning, and was unable to sing. Nothing but a serious illness, such as this, would have prevented the contralto from fulfilling her engagement. Following her recent appearance in Toronto, Canada, as usual she won the enthusiastic praise of the critics. In commenting on her ability as a program maker, the Toronto Mail and Empire stated: "There is no finer program maker than Miss Braslaw. She showed us

fine intelligence and her phenomenal contralto voice, she can make even a trivial one seem worthwhile." How the program was presented is evident from the following excerpt from the same paper: "She was singing at her magnificent best, and her first group of eight numbers displayed all the phases of her many-sided art. . . . Miss Braslaw's concert opened the musical season in Toronto, and we are not likely to hear a more satisfying recital between now and the coming of the tulips next May. It was Sophie Braslaw at her best, and that means matchless tone combined with high intelligence."



SOPHIE BRASLAU

that gift when she made her first appearance here several seasons ago, and last night she proved that it has not deserted her. Miss Braslaw has never given us a more deftly arranged collection of compositions. As usual, most of them were unfamiliar, for she always breaks away from the beaten track. One of the delightful things about a Braslaw recital is that you are not carried through the regular routine of the songs that all the singers are doing. Also she leaves you wondering how it has happened that so many interesting songs have remained unused until she placed them in her repertoire. Of course, that can be partly explained by the manner in which she utilizes the compositions. With her



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

PSALTER AND PSALTERY

B. S.—Psalter and Psaltery are two quite different things. The Psalms of David, as used in the church services or when separately printed, have the name of Psalter, the one hundred and fifty psalms all being included. Psaltery is the name of an instrument of very ancient origin and was in use down to the 17th century, a kind of harp-zither with a varying number of strings plucked by the fingers. The strings were stretched over a soundboard, as in the dulcimer.

A TREMOLO.

S. W. C.—You criticise the use of a tremolo that some singers seem to carry to too great an extent. You must remember that years ago pupils were taught to sing with the tremolo, there being a belief that it enhanced the beauty of the voice. But the trouble was that those who had been taught that method had great difficulty in singing with steady voice after tremolo went out of fashion. Now tremolo shows bad method or training, and once the fact is brought to the knowledge of the singer every effort is made to correct the fault. A London singer suddenly commenced to "tremble" in her songs. When spoken to about it she said, she did it purposely as it showed her high strung nature, her great emotional nature. In her case it was not from bad training, for she could sing with steady tones perfectly well; it was just a fad of her own and completely ruined her singing which up to this time had been greatly enjoyed.

Gray-Lhevinne's Son in Recital

On September 18, Laddie Gray, small son of Gray-Lhevinne gave a recital at Alameda, Cal., as a farewell to his mother. The little fellow played a Mozart group of four compositions including a sonatina (six pages long) and three Bach compositions, a group of other little classics and the first movement (unsimplified) of a Beethoven sonata. In his arms, in the snapshot taken the same day by his mother, is the rabbit Gray-Lhevinne had on tour as a pet last season. This bunny went to the Sesqui-Centennial at



GRAY-LHEVINNE AND LADDIE

(1) The only sort of roads in interior Yukon Territory (Note Y. T. on license). Estelle Gray-Lhevinne and her little son, Laddie, in a Ford en route to White Horse Rapids of the Yukon, "Riding the Rails." (2) Laddie Gray, son of Estelle Gray-Lhevinne, with the artist's pet rabbit, snapped in her California home during September, just before the artist left to begin her long tour starting at Buffalo, N. Y.

Philadelphia and New York and traveled 20,000 miles before retiring to the California home of the violinist.

Laddie now has a fine repertory of classics by Bach, Mozart, Beethoven, etc., but best of all he loves to play scales. Mme. Gray-Lhevinne bade goodbye to Laddie and left him in California when she began her present tour of 242 violin recitals, which fill the entire year ahead.

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HELEN THOMAS PRAISED IN PASADENA

"Her unusual charm and beautiful voice won the greatest applause of the evening," said the Pasadena Star-News when Helen Thomas sang there last year. A San Diego paper also mentioned her "wonderfully clear tone and wide range." Hudson, N. Y., and East Liverpool, O., both praised her after recent appearances.

HAROLD LAND IN ELIJAH

The young baritone, Harold Land, sang Elijah in Newburgh, N. Y., so well that the Daily News said he won the honors of the evening, continuing: "Spellbound, this artist held his hearers with the solo, It Is Enough." The Chautauqua Daily praised him in his interpretation of this role, "showing all of the power, force and clearness of enunciation, expressive recitations and unsurpassed phrasing."

DICKINSON'S BRICK CHURCH MUSIC

The October 17 music at the Brick Presbyterian Church under Dr. Dickinson included Anthems by West, Noble, Mendelssohn, Spohr, Schuetz and Holst, with the Bach Choral, Amen; organ numbers were by Noble, Foote, Mendelssohn, and Schumann.

ADELAIDE M. LEE RETURNS FROM FONTAINEBLEAU

Adeelaide M. Lee of Detroit, winner of the Estey Organ Scholarship for 1926, under the auspices of the American Guild of Organists, entitling the winner to three months' summer study in France, returned on the S. S. Paris, October 20. Leah E. Mynderse of New York won the 1924 contest, and William S. Bailey, of Macon, Ga., that of last year. Col. Estey has continued the offer for next year, and examinations will be held in the spring.

N. A. O. TESTIMONIAL DINNER TO CANDLYN

Monday evening, November 8, the National Association of Organists will give a testimonial dinner to F. H. Candlyn, of Albany, at the Chapel of the Intercession, with presentation to him of the \$500 purse donated by the Austin Organ Company, and the Audsley Medal. His Sonata Dramatica, which won him the prize, will be given its first performance by the composer. Many officials from neighboring chapters, State presidents, and distinguished guests will be present.

Cara Verson's Views on Summer Vacations

"This is the time of the year when we all take an inventory of our past summer," said Cara Verson recently. "It is a question whether more is gained by an absolute change of environment and occupation or by a combination of the two. We hear of many artists costly ensconced in villas on the Italian Lakes, Swiss and French Alps or Bavarian Highlands. This brings to mind a vision of days of 'dolce far niente,' but the real picture in most cases is vastly different. One of the most profitable yet pleasant summers I have spent was in the Bavarian Alps in lovely Berchtesgaden, spending part of each day in earnest work on my programs for the following season, though still having time enough for long walks in the mountains each day, which, in itself is an inspiration as well as a rest."

"But why, with the pine woods of Michigan and Wisconsin so near to Chicago and the Maine Coast so accessible to New York, is not this kind of a summer within reach of more artists? Portable cabins are possible, but why does not some progressive piano company consider making a specialty of manufacturing and supplying a piano of the so-called boudoir or cottage size which is quite portable? This would make a summer of accomplishment combined with refreshed energy possible for most artists. An ideal environment for good work is one of peace and quiet—in fact, it is an absolute necessity in this strenuous, hurried modern life, and there is no finer place to obtain it than in our lovely pine woods."

What a fine vacation this popular American pianist must have enjoyed this summer!

Notes of the Wildermann Institute

The New York studios of the Wildermann Institute of Music and Allied Arts will open the first week in October and all of the artists of the faculty will give private instruction in the metropolis as well as at the St. George, Staten Island, center and Manhattan Beach, Brooklyn. Elsa Letting, head of the vocal department, is now available in New York. Miss Letting will be remembered as a member of the Holland Trio which scored such fine success last season in an Aeolian Hall recital. Miss Letting was with Etelka Gerster in Berlin and before coming to this country toured Europe. She recently returned from a visit to her home in Germany. Nelly Reuschel, of the Royal Academy of Berlin, and pupil of Leopold Godowsky, is now the chief assistant to Miss Wildermann and will not alone teach piano but also will conduct a course in Dalcroze Eurythmics. Gustave B. Walther, the Belgian violinist and member of the board of judges of the New York Music Week Association, heads the violin department. A most successful season is anticipated artistically for the Institute since such prominent musicians are heading the various departments. The latter part of October these artists, together with the director of the Institute, Mary Wildermann, will appear in recital in the Feldman Auditorium, St. George, Staten Island, and later in New York City. Students' recitals of the Institute will begin early in October.

Ruth Lloyd Kinney Sings Cherie I Love You

Ruth Lloyd Kinney, young and talented singer, recently sang at a number of musical affairs in Washington at which she featured one of the favorite songs of the day, Cherie I Love You. Among the recitals at which Miss Kinney appeared was one in the lovely residence of Mrs. E. E. Wagar, also one at the City Club, whose program was broadcast, and one each at the Lions Club, Kiwanis Club, and Army and Navy Club.

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PITTSBURGH, PA.—The Glasgow Orpheus Choir, on its first tour of America, sang here at the Carnegie Music Hall under the local direction of the Clan Cameron. Hugh S. Robertson is its founder, director and conductor. The local committee consists of Wm. M. Lamond, chairman, Eb. Reid, A. S. Dick, John Ferguson and George Maxwell.

Dr. Casper Kock city organist, was assisted in his first recital at Carnegie Music Hall, Northside, recently, by the MacDowell quartet (Caroline A. Bracey, soprano; Mme. L. Wallace Ohl, contralto; Arthur Ray Davis, tenor; E. Clair Anderson, bass; Lyman Almy Perkins, accompanist).

Harvey B. Gaul, Pittsburgh musician, has been announced as the director of the Carnegie Tech Glee Club. Mr. Gaul has been prominent as choral director and is associated with the Chamber of Commerce Chorus, the Apollo Male Chorus and the Washington and Jefferson College Glee Club in this capacity. He is also organist and choirmaster at the Calvary M. E. Church.

Martilda Flinn, soprano, has joined Pittsburgh's group of music instructors, opening a studio in the Second Presbyterian Church building. Miss Flinn should be especially valuable to Pittsburgh in this line of work, having spent the last three years with Frank La Forge, composer-pianist in New York, with whom she studied and worked as an assistant.

Leah Davis has recently been added to the faculty of the piano department of the Pittsburgh Musical Institute. Miss Davis is a former pupil of Dallmeyer Russell and for the last two years held the Marston Fellowship in Music at Vassar College and received a degree of Master of Arts of Music from Vassar last June.

The second meeting of the Pittsburgh Musicians' club in the 1926-27 season was held in the Ruskin. J. Fred Lissfeld of Pittsburgh was the principal speaker, discussing music conditions in Europe.

William H. Oetting gave the first of a series of lecture recitals on the new concert organ in the Pittsburgh Musical Institute recital room. The programs are planned to illustrate the development of organ music.

Dr. Charles Heinroth, organist and director of music, Carnegie Institute, recently gave the second Sunday afternoon recital of the season.

A new school of music has been established at Duquesne University with fully graded courses leading to degrees. Up to this time music has been taught at the school, but no degree courses had been offered to the students.

The Uniontown Music Club paid especial tribute to Adolph Foerster, Pittsburgh composer, at a musicale given recently, the entire program devoted to Pennsylvania composers, with Foerster's work especially prominent.

Ralph Federer, pianist, gave a piano recital in the Methodist Episcopal Church, Aliquippa, Pa. He was assisted by Cass Ward Whitney, baritone.

A new mixed quartet has been organized in Pittsburgh called the Temple Quartet, Charles Pearson will be the accompanist and no doubt will add much to the success of

the organization. The singers are well known throughout this section. They are Rebecca Hepner, soprano; Marie Lantz St. Clair, contralto; Arthur R. Davis, tenor; I. Kay Myers, baritone.

Mary Reese Wilson, of Monongahela, has opened a studio in voice culture at Charleroi.

The orchestra of the French Presbyterian Church, Tarentum, recently played for the Sunday School services of the First Presbyterian Church. It is composed of two violins, a saxophone and banjo.

John Phillip Sousa and his Band gave a matinee and evening concert at the Butler Senior High School.

Owing to the requests of numerous friends, Prof. Robert McGowan, of Monongahela, formerly of Charleroi, has reopened his musical studio in Charleroi.

An "Evening with Stephen C. Foster" was staged at the First M. E. Church of Butler. Many interesting solos, instrumental and vocal, featured the program. The soloists included: Hannah Lardin, pianist; Mrs. W. P. McCandless, soprano; Mrs. Thomas Lewis, contralto; Helen Heiner, contralto; John McClung, tenor; William Krimel, baritone; Charles Nicholson, cellist, and the Men's Chorus directed by John L. Marsh.

The Schubert Club of Oil City presented an interesting program at their first program meeting in the Belles Lettres Club. The soloists were Mrs. Rowe, Mrs. Wilbert, Mrs. Callahan, Mr. Hill, Mrs. Wilbert and Miss Tyler. The accompanists were Mrs. C. H. Stickle and Howard Anderson.

New Castle musicians were also privileged to hear Sousa's Band. The band played the opening concert of the Educational Art Society series. The society has arranged an attractive program for the winter season. B. McM.

Klibansky Pupils' Successful Appearances

Sergei Klibansky has announced the successful appearances of additional artists from his studio.

Lottice Howell was most cordially received in Harling's opera, Deep River, produced October 4. Fanny Block received flattering notices when she appeared at the Maine festivals. Cyril Pitts was again heard over the radio stations WEAF and WJZ. Anna Scheffer sang Senta with success in the performance of the Flying Dutchman, at the Staats opera, in Berlin; Mme. Schorr will return to New York in December to continue her studies. Aimee Punshon was heard in a recital at Wanamaker auditorium, October 19; October 24 she sang at Clinton High School, and October 27 at the Guild concert, Steinway Hall. November 7 she will be soloist for the opening concerts of the St. Louis Symphony orchestra, under Rudolph Ganz.

On October 14 singers from the Klibansky studio, including Paul Simmons, Tristram Wolf, Aimee Punshon and Adelina Baranyai, were heard. Josef Barock has been engaged to appear in the opera, Deep River.

Vivian Hart was heard at a musicale given at Mr. Klibansky's home; Mme. Charles Cahier remarked: "Miss Hart is one of the greatest talents I have met in years.

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At the Strand Theater, the week of October 10, the high lights on the program were most certainly the musical offerings, for the picture, The Nervous Wreck, while entertaining, was not deserving of first honors. The overture was Liszt's ever popular First Hungarian Rhapsody, followed by the equally popular Topical Review. Then came the piece de resistance, Joseph Plunkett's weekly frolic, which consisted of A Good Cigar is a Smoke, finely rendered by the Male Ensemble, and A Woman's Smile, again revealing the lovely voice of Estelle Carey, soprano. Both these numbers brought rounds of well earned applause. Madeleine MacGuigan, violinist, was presented in what was down on the program for the "first presentation in America of The Violinophone." F. O. B. by the Male Quartet went well and was followed by Some Pumpkins, a cleverly arranged number, participated in by Estelle Carey and Frank Mellor; Robert Stickney, a comical scarecrow, and Betty Hale, Dave White and the ballet. As always, the organ selections were not overlooked. Walter Wild and Frederick Smith are musicians of the first order.

Japanese Give Banquet to Josef Adler

On September 7, Josef Adler, pianist and teacher, was the guest of honor at a banquet in Tokio, Japan. It was tendered to him by Kikubara Fukui, father of the violinist, and director of the Mitsui Company, said to be the oldest commercial and banking house in the world, dating back 800 years. There were sixty-five invited guests, among whom were distinguished musicians of Japan and people prominent in the social world.

Mr. Fukui welcomed the New York pianist to Japan in a speech that was fervent and sincere and spoke of his delight in presenting to some of the Japanese cities music with which they were altogether unfamiliar. Mr. Adler responded in an address that was heartily applauded. He spoke of the outstanding successes of the Japanese in our colleges and the culture and refinement that was theirs, outlined the purpose of his playing in Japan and closed with a fitting wish that through just such a musical association and friendship the two great nations would come to a better understanding of each other.

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ARTISTS EVERYWHERE

(Continued from page 28)

to this, Mrs. Virgil is a prolific composer, her piano compositions being used by concert artists as well as beginners. Mrs. Virgil arranges concert tours for her advanced pupils; gives public performance for her students, presenting her boys and girls in recitals which give them confidence and poise at an early age. A feature of the Virgil Method is that it develops students rapidly without sacrifice of accuracy, tone, interpretation or those qualities necessary to the successful pianist.

Baroness von Klenner and her board of the National Opera Club have taken the Metropolitan Opera House and complete cast, including Marion Tally, DeLuca and Lauri-Volpi, for Wednesday afternoon, November 10, giving a performance of *Rigoletto* at reduced prices. This enterprising action should result in a substantial sum for the Operatic Scholarship fund. The social gathering of the club, October 19, at the Professional Women's League, was a very enjoyable affair, with an informal program, refreshments, etc.

Reinold Werrenrath began his season at Bethlehem, Pa., October 5, and continued his engagements with appearances in Springfield, Mass.; Westchester, Pa.; Kenosha, Wis.; and Jackson, Mich.

Lillian Weintraub has just returned to New York from a four months' sojourn in California. That she thoroughly enjoyed the concerts at the Hollywood Bowl is evident from the fact that she attended forty of them while in Hollywood. Miss Weintraub has resumed her piano studies with Alberto Jonas, the eminent pedagogue and author.

Herbert Witherspoon, distinguished music educator, is much in demand as a lecturer. On October 13 Mr. Witherspoon opened the first meeting of the American

Academy of Teachers of Singing in New York. He is engaged for a music lecture before the North Central Music Supervisors' conference at Springfield, Ill., on April 13. He will also appear at the Kansas Music Teachers' Association meeting at Lawrence Kans., February 25, and many other appearances at music conferences and state conventions are being arranged.

The Washington Heights Musical Club opened its season with an informal at-home on October 14. Other similar social gatherings are announced by the club for each month until April. Further announcements include five "Closed Meetings" for members only, to be held this season at Steinway Hall instead of at the club rooms as heretofore; five "open meetings" at Steinway Hall; an organists' open meeting at Town Hall; and seven intimate recitals at Birchard Hall in the Steinway Building. A busy year! The club has done a splendid work in the past and is evidently increasing in size and importance as time goes on.

Katharine Goodson's Busy Season

Katharine Goodson has a busy season before her, in England and on the Continent. Lloyd George, who is a musical enthusiast, is a great admirer of this distinguished pianist,



KATHARINE GOODSON AND LLOYD GEORGE

and the accompanying picture was taken at the country home of some mutual friends where both were staying in the summer.

Miss Goodson opened her season on September 14 at the Margate Musical Festival, playing the Schumann concerto under Sir Landon Ronald; she played the same work with the Royal Albert Hall Orchestra under the same conductor at the London Palladium on October 10. Following that date come a number of provincial engagements, including an ap-

pearance with the Scottish Orchestra in Glasgow, as well as two recitals in London in November and December.

After Christmas Miss Goodson will go to Germany, appearing in Berlin where she will feature the Brahms D minor concerto, and in Dresden at the Beethoven Festival where she will play the Emperor concerto with General-musikdirektor Fritz Busch. She will also play at several other symphony concerts, including Breslau and Dortmund. The Budapest Philharmonic Society invited her to appear with that organization this season, but owing to a clashing of dates this has had to be postponed until next year. Miss Goodson will be heard in recital nevertheless both in Budapest and Vienna, as well as in several other German and Austrian cities. The pianist is planning to come to the States for a short visit next March.

CONCERT ANNOUNCEMENTS

October 28—Philharmonic Orchestra, evening, Carnegie Hall; Nikolai Orloff, piano, evening, Aeolian Hall; League of Composers, evening, Town Hall; Verdi Club, evening, Ritz-Carlton.

October 29—Philharmonic Orchestra, afternoon, Carnegie Hall; New York Symphony Orchestra, evening, Carnegie Hall; Isidor Gorn, piano, evening, Aeolian Hall.

October 30—Symphony Concert for Children, morning, Carnegie Hall; Kochanaki, violin, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Ignaz Friedman, piano, afternoon, Aeolian Hall; Harriet van Emden, song, evening, Aeolian Hall.

October 31—Reinold Werrenrath, afternoon, Carnegie Hall; Tito Schipa, song, evening, Carnegie Hall; Charlotte Lund, song, evening, Princess Theater; New York Symphony Orchestra, afternoon, Mecca Auditorium.

November 1—Mme. Kaja Erde Norena, song, evening, Carnegie Hall.

November 2—Philadelphia Orchestra, evening, Carnegie Hall.

November 3—Mme. Charles Cahier, song, evening, Aeolian Hall; Emma Roberts, song, evening, Town Hall.

November 4—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Paul Doguerneau, piano, evening, Carnegie Hall.

November 5—Philharmonic Orchestra, afternoon, Carnegie Hall; Friedl Hempel, song, evening, Carnegie Hall; Elshuc Trio, evening, Aeolian Hall; Flonzaley Quartet, evening, Washington Irving High School; Friday Morning Musical, Biltmore Hotel.

November 6—Symphony Concert for Young People, afternoon, Carnegie Hall; Guy Maier and Lee Patterson, two-piano recital, afternoon, Aeolian Hall.

November 7—Lucrezia Bori, song, afternoon, Carnegie Hall; Chamber Symphony, evening, Aeolian Hall; New York Symphony, afternoon, Mecca Auditorium.

November 9—Gil Valeriano, song, evening, Carnegie Hall; Flonzaley Quartet, evening, Aeolian Hall.

Honorary Degree for Van Hoogstraten

Willem van Hoogstraten, conductor of the Portland Symphony Orchestra, has just had the degree of Doctor of Music conferred on him by the University of Oregon.

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